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## MODERN ARCHITECTURE.

By THOMAS HASTINGS, Fellow of the American Institute of Architects (New York).

Read before the Royal Institute of British Architects, Monday, 26th May 1913.

**W**E American architects are oft-times confronted with the question as to why we have not an architecture of our own, one which is essentially American; and why it is that so many of us who have studied in Paris seem inclined to inculcate the principles of the *École des Beaux-Arts* into our American architecture. The majority of people do not seem to realise that in solving problems of modern life the essential is not so much to be National or American as it is to be modern and of our own period.

The question of supreme interest is: What influence life in its different phases has upon the development of architectural style. Style in architecture is that method of expression in the art which has varied in different periods, almost simultaneously throughout the civilised world, without reference to the different countries, beyond slight differences of national character mostly influenced by climate and temperament. Surely modern architecture should not be the deplorable creation of the would-be style-inventor, or that of the illogical architect living in one age and choosing a style from another.

The important and indisputable fact is not generally realised that from prehistoric times until now each age has built in one, and only one, style. Since the mound-builders and cave-dwellers, no people, until modern times, ever attempted to adapt a style of a past epoch to the solution of a modern problem; in such attempts is the root of all modern evils. In each successive style there has always been a distinctive spirit of contemporaneous life from which its root drew nourishment. But in our time, contrary to all historic precedents, there is a confusing selection from the past of every variety of style. Why should we not be modern and have one characteristic style expressing the spirit of our own life? History and the law of development alike demand that we build as we live.

One might consider the history and development of costumes to illustrate the principle involved. In our dress to-day we are modern but sufficiently related to the past, which we realise when we look upon the portraits of our ancestors of only a generation ago. We should

not think of dressing as they did, or of wearing a Gothic robe or a Roman toga ; but as individual as we might wish to be, we should still be inclined, with good taste, to dress according to the dictates of the day.

The irrational idiosyncrasy of modern times is the assumption that each kind of problem demands a particular style of architecture. Through prejudice, this assumption has become so fixed that it is common to assume that, if building a church or a university, we must make it Gothic ; if a theatre, we must make it Renaissance. One man wants an Elizabethan house ; another wants his house Early Italian. With this state of things it would seem as though the serious study of character were no longer necessary. Expression in architecture, forsooth, is only a question of selecting the right style. The two parties with which we must contend are, on the one hand, those who would break with the past, and, on the other, those who would select from the past according to their own fancy.

Style in its growth has always been governed by the universal and eternal law of development. If from the early times, when painting, sculpture, and architecture were closely combined, we trace their progress through their gradual development and consequent differentiation, we cannot fail to be impressed by the way in which one style has been evolved from another. This evolution has always kept pace with the progress of the political, religious, and economic spirit of each successive age. It has manifested itself unconsciously in the architect's designs, under the imperatives of new practical problems and of new requirements and conditions imposed upon him. This continuity in the history of architecture is universal. As in nature the types and species of life have kept pace with the successive modifications of lands and seas and other physical conditions imposed upon them, so has architectural style in its growth and development *until now* kept pace with the successive modifications of civilisation. For the principles of development should be as dominant in art as they are in nature. The laws of natural selection and of the survival of the fittest have shaped the history of architectural style just as truly as they have the different successive forms of life. Hence, the necessity that we keep and cultivate the historic spirit, and that we respect our historic position and relations, and that we more and more realise in our designs the fresh demands of our time, more important even than the demands of our environment.

What determining change have we had in the spirit and methods of life since the revival of learning and the Reformation to justify us in abandoning the Renaissance or in reviving Mediæval art, Romanesque, Gothic, Byzantine, or any other style ? Only the most radical changes in the history of civilisation, such as, for example, the dawn of the Christian era and of the Reformation, and the revival of learning, have brought with them correspondingly radical changes in architectural style.

Were it necessary, we could trace two distinctly parallel lines, one the history of civilisation and the other the history of style in art. In each case we should find a gradual development, a quick succession of events, a revival, perhaps almost a revolution and a consequent reaction, always together like cause and effect, showing that architecture and life must correspond. In order to build a living architecture we must build as we live. Compare the Roman orders with the Greek and with previous work. When Rome was at its zenith in civilisation, the life of the people demanded of the architect that he should not only build temples, theatres, and tombs, but baths, palaces, basilicas, triumphal arches, commemorative pillars, aqueducts, and bridges. As each of these new problems came to the architect, it was simply a new demand from the new life of the people : a new work to be done. When the Roman architect was given such varied work to do, there was no reason for his casting aside all precedent. While original in conception, he was called upon to meet these exigencies only with modifications of the old forms. These modifications very gradually gave us Roman architecture. The Roman orders

distinctly show themselves to be a growth from the Greek orders, but the variations were such as were necessary in order that the orders might be used with more freedom in a wider range of problems. These orders were to be brought in contact with wall or arch, or to be superimposed upon one another, as in a Roman amphitheatre. The Roman recognition of the arch as a rational and beautiful form of construction, and the necessity for the more intricate and elaborate floor plan, were among the causes which developed the style of the Greeks into what is now recognised as Roman architecture.

We could multiply illustrations without limit. The battlements and machicolated cornices of the Romanesque; the thick walls and the small windows placed high above the floor, tell us of an age when every man's house was indeed his castle, his fortress, and his stronghold. The style was then an expression of that feverish and morbid aspiration peculiar to mediæval life. The results are great, but they are the outcome of a disordered social status not like our own; and such a status could in no wise be satisfied with the simple classic forms of modern times, the architrave and the column.

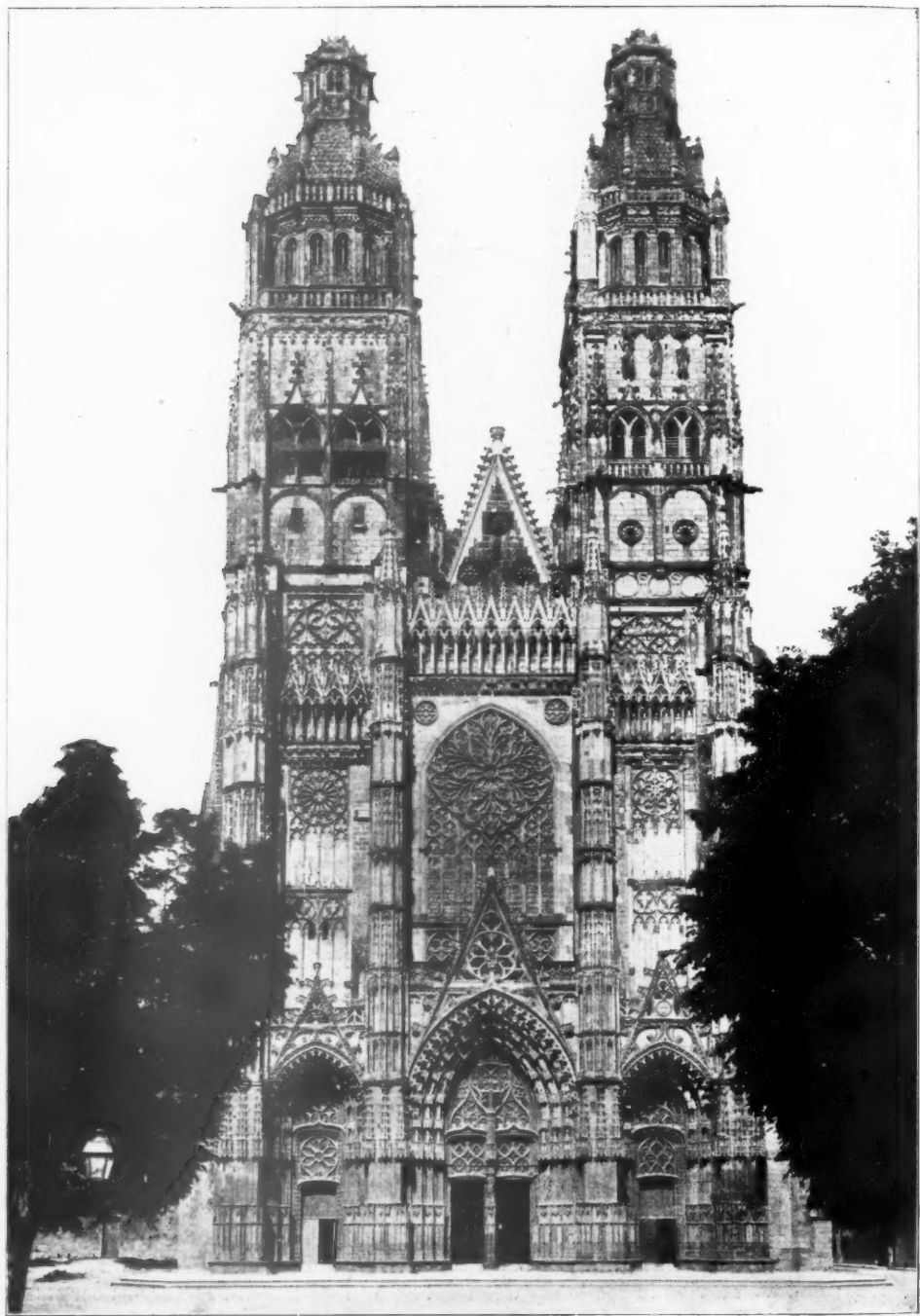
Compare a workman of to-day building a Gothic church, slavishly following his detail drawings, with a workman of the fourteenth century doing such detail work as was directed by the architect, but with as much interest, freedom, and devotion in making a small capital as the architect had in the entire structure. Perhaps doing penance for his sins, he praises God with every chisel-stroke. His life interest is in that small capital; for him work is worship and his life is one continuous psalm of praise. The details of the capital, while beautiful, may be grotesque; but there is honest life in them. To imitate such a capital to-day, without that life, would be affectation. Now a Gothic church is built by labourers whose one interest is to increase their wages and diminish their working hours. The best Gothic work has been done, and cannot be repeated. When attempted, it will always lack that kind of mediæval spirit of devotion which is the life of mediæval architecture.

We might enumerate such illustrations indefinitely.

If one age looks at things differently from another age, it must express things differently. We are still living to-day in the period of the Renaissance. With the revival of learning, with the new conceptions of philosophy and religion, with the great discoveries and inventions, with the altered political systems, with the fall of the Eastern Empire, with the birth of modern science and literature, and with other manifold changes all over Europe, came the dawn of the modern world; and with this modern world there was evolved what we should now recognise as the modern architecture, the Renaissance which pervaded all the arts and which has since engrossed the thought and labour of the first masters in art. This Renaissance is a distinctive style in itself, which, with natural variations of character, has been evolving for almost four hundred years.

So great were the changes in thought and life during the Renaissance period that the forms of architecture which had prevailed for a thousand years were inadequate to the needs of the new civilisation: to its demands for greater refinement of thought, for larger truthfulness to nature, for less mystery in form of expression, and for greater convenience in practical living. Out of these necessities of the times the Renaissance style was evolved—taking about three generations to make the transition—and around no other style have been accumulated such vast stores of knowledge under the lead of the great masters of Europe. Therefore whatever we now build, whether church or dwelling, the law of historic development requires that it be Renaissance; and if we encourage the true principles of composition it will involuntarily be a modern Renaissance; and with a view to continuity we should take the eighteenth century as our starting point, because here practically ended the historic progression and entered the modern confusion.

Imagine the anachronism of trying to satisfy our comparatively realistic tastes with Gothic



THE CATHEDRAL, TOURS.



PARISH CHURCH, GISORS.

architectural sculpture or with painting made by modern artists! Never until the present generation have architects presumed to choose from the past any style in the hope to do as well as was done in the time to which that style belonged. In other times they would not even restore or add to an historic building in the style in which it was first conceived. It is interesting to notice how the architect was even able to complete a tower or add an arcade or extend a building following the general lines of the original composition without following its style, so that almost every historic building within its own walls tells the story of its long life. How much more interesting alike to the historian and the artist are these results!

In every case where the mediæval style has been attempted in modern times the result has shown a want of life and spirit, simply because it was an anachronism. The result has always been dull, lifeless, and uninteresting. It is without sympathy with the present or a germ of hope for the future—only the skeleton of what once was. We should study and develop the Renaissance and adapt it to our modern conditions and wants so that future generations can see that it has truly interpreted our life. We can interest those who come after us only as we thus accept our true historic position and develop what has come to us. We must accept and respect the traditions of our fathers and grandfathers and be, as it were, apprenticed by their influence. Without this we shall be only copyists, or be making poor adaptations of what was never really ours.

The time must come, and I believe in the near future, when architects of necessity will be educated in one style, and that will be the style of their own time. They will be so familiar with what will have become a settled conviction, and so loyal to it, that the entire question of style, which at present seems to be determined by fashion, fancy, or ignorance, will be kept subservient to the great principles of composition, which are now more or less smothered in the general confusion.

Whoever demands of an architect a style not in keeping with the spirit of his time is responsible for retarding the normal progress of the art. We must have a language if we would talk. If there be no common language for a people there can be no communication of ideas either architectural or literary. I am convinced that the multiplicity of printed books and periodicals written by literary critics and essayists who have not even been apprenticed, but are writing with authority about art, has, perhaps, been more instrumental than anything else in bringing about this modern confusion. I believe that we shall one day rejoice in the dawn of a modern Renaissance, and, as always has been the case, we shall be guided by the fundamental principles of the classic. It will be a modern Renaissance, because it will be characterised by the conditions of modern life. It will be the work of the Renaissance architect solving new problems, adapting his art to an honest and natural treatment of new materials and conditions. Will he not also be unconsciously influenced by the twentieth-century spirit of economy, and by the application of his art to all modern industries and speculations?

Only when we come to recognise our true historic position and the principles of continuity in history—when we allow the spirit of our life to be the spirit of our style, recognising first of all that form and all design are the natural and legitimate outcome of the nature or purpose of the object to be made—only then can we hope to find a real style everywhere asserting itself. Then we shall see that consistency of style which has existed in all times until the present generation; then shall we find it in every performance of man's ingenuity: in the work of the artist or the artisan, from the smallest and most insignificant jewel or book-cover to the noblest monument of human invention or creation; from the most ordinary kitchen utensil to the richest and most costly furniture or decoration that adorns our dwelling.

We must all work and wait patiently for the day to come when we shall work in unison with our time. Our Renaissance must not be merely archæological, the literal following of

certain periods of the style. To build a French Louis XII. or Francis I. or Louis XIV. house, or to make an Italian cinquecento design, is indisputably not modern architecture. No architect until our times slavishly followed the characteristics of any particular period; but he used all that he could get from what preceded him, solving such new problems as were the imperatives of his position.

What did a man like Pierre Lescot, the architect of the Henry II. Court of the Louvre, endeavour to do? It would have been impossible for him actually to define the style of his own period. That is for us, his successors, to do. For him the question was how to meet the new demands of contemporaneous life. He studied all that he could find in Classic and Renaissance precedents applicable to his problem. He composed, never copying, and always with that artistic sense and the sense of the fitness of things which were capable of realising what would be harmonious in his work. In the same way all architects, at all times, contributed to a contemporaneous architecture, invariably with modifications to meet new conditions. This must be done with a scholarly appreciation of that harmonious result which comes only from a thorough education. So, with freedom of the imagination and unity of design, an architecture is secured expressive of its time.

How is it with us in modern times? Not only do many architects slavishly follow the character of some selected period, but they also deliberately take entire motives of composition from other times and other places to patch and apply them to our new conditions and new life. Every man's conscience must speak for itself as to whether such plagiarism is right; but while the moral aspect of this question has very little to do with art, yet intellectually such imitative work, though seemingly successful, positively stifles originality, imagination, and every effort to advance in the right direction.

The way is now prepared for us to endeavour to indicate what are some of the principal causes of the modern confusion in style. With us Americans, an excessive anxiety to be original is one of the causes of no end of evil. The imagination should be kept under control by given principles. We must have ability to discern what is good among our own creations, and courage to reject what is bad. Originality is a spontaneous effort to do work in the simplest and most natural way. The conditions are never twice alike; each case is new. We must begin our study with the floor-plan, and then interpret that floor-plan in the elevation, using forms, details, and sometimes motives, with natural variations and improvements on what has gone before. The true artist leaves his temperament and individuality to take care of themselves.

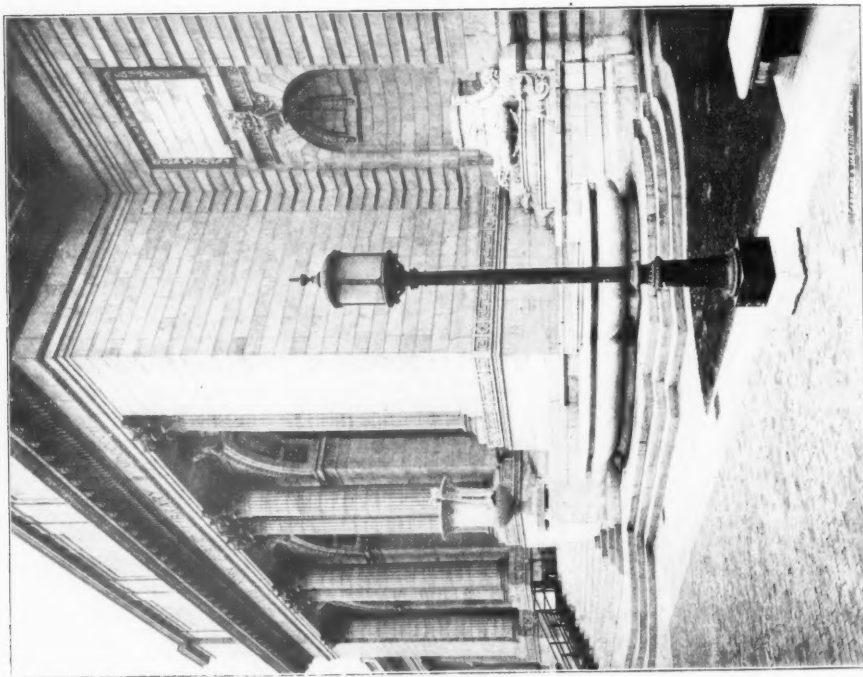
Some say that if this is all that we are doing, there is nothing new in art; but if we compose in the right way, there can be nothing that is not new. Surely you would not condemn nature for not being original because there is a certain similarity between the claw of a bird and the foot of a dog, or between the wing of a bird and the fin of a fish. The ensemble of each creature is the natural result of successive stages of life, with variations of the different parts according to the principles of evolution. There are countless structural correspondencies in the skeletons of organic life, but these show the wonderful unity of the universe; and yet, notwithstanding this unity, nature is flooded with an infinite variety of forms and species of life.

We must logically interpret the practical conditions before us, no matter what they are. No work to be done is ever so arbitrary in its practical demands but that the art is elastic and broad enough to give these demands thorough satisfaction in more than a score of different ways. If only the artist will accept such practical imperatives as are reasonable, if only he will welcome them, one and all, as friendly opportunities for loyal and honest expression in his architecture, he will find that these very conditions will do more than all else besides for his real progress and for the development of contemporaneous art in composition.

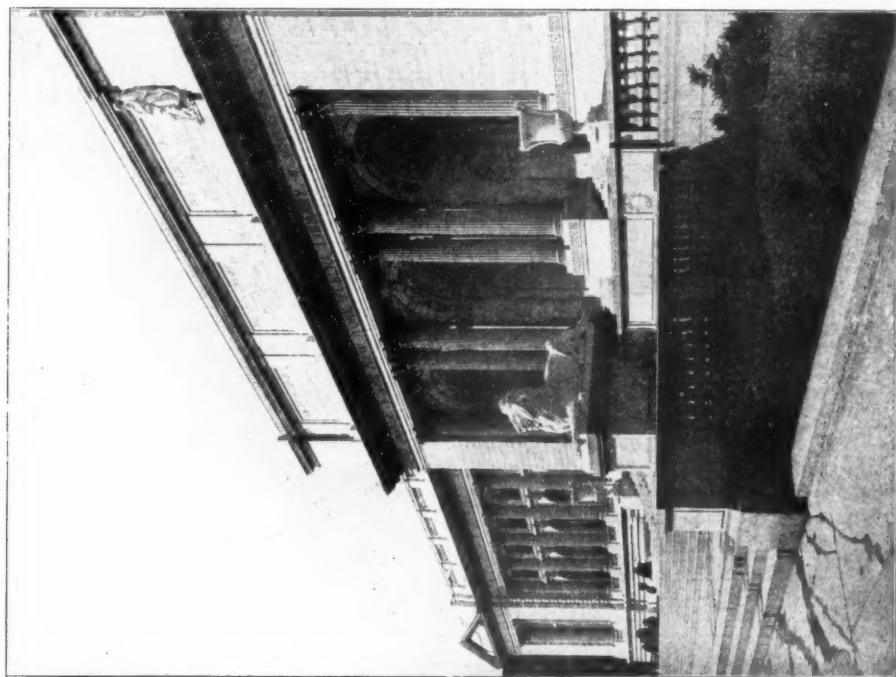
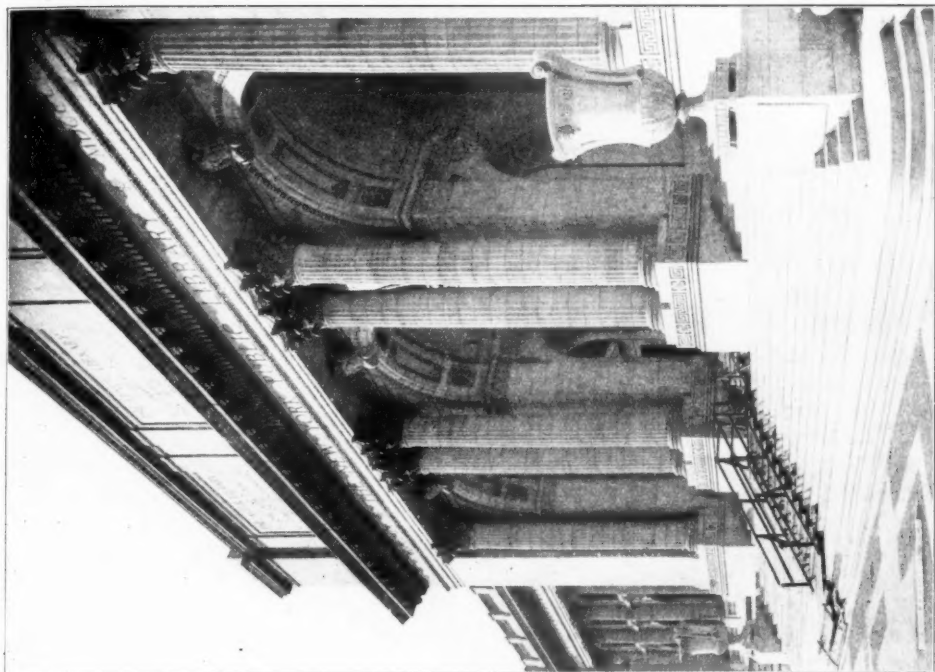
The architects in the early history of America were distinctly modern and closely related in



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their work to their contemporaries in Europe. They seem not only to have inherited traditions, but to have religiously adhered to them. I believe that it is because of this that the genuine and naïve character of their work, which was of its period, still has a charm for us which cannot be imitated. McComb, Bulfinch, Thornton, Latrobe, L'Enfant, Andrew Hamilton, Strickland, and Walters were sufficiently American and distinctly modern, working in the right direction, unquestionably influenced by the English architecture of Inigo Jones, Sir Christopher Wren, James Gibbs, Sir William Chambers. Upjohn and Renwick, men of talent, were misled, alas! by the confusion of their times, the beginning of this modern chaos, the so-called Victorian-Gothic period.

Gifted as Richardson was, and great as his personality was, his work is always easily distinguished, because of its excellent quality, from the so-called Romanesque of his followers. But I fear the good he did was largely undone because of the bad influence of his work upon his profession. Stumpy columns, squat arches, and rounded corners, without Richardson, form a disease from which we in America are only just recovering. McComb and Bulfinch would probably have frowned upon Hunt for attempting to graft the transitional Loire architecture of the fifteenth century upon American soil, and I believe all will agree that the principal good he accomplished was due to the great distinction of his art, and to the moral character of the man himself, rather than to the general influence and direction of his work.

Whether we agree with Charles F. McKim, or not, in wanting to revive in the nineteenth century the art of Bramante, San Gallo, and Peruzzi, he had perhaps more of the true sense of beauty than any of his predecessors in American art. His work was always refined, personal, and with a distinctly more classic tendency in his most recent buildings.

We have seen that the life of an epoch makes its impress upon its architecture. It is equally true that the architecture of a people helps to form and model its character. In this way it reacts upon it. If there is beauty in the plans of our cities, and in the buildings which form our public squares and highways, its good influence will make itself felt upon every passer-by. Beauty in our buildings is an open book of involuntary education and refinement, and it uplifts and ennobles human character: it is a song and a sermon without words. It inculcates in a people a true sense of dignity, a sense of reverence and respect for tradition, and it makes an atmosphere in its environment which breeds the proper kind of contentment, that kind of contentment which stimulates ambition. If we would be modern, we must realise that beauty of design and line in construction builds well, and with greater economy and endurance, than construction which is mere engineering. The qualitative side of construction should first be considered, then the quantitative side. The practical and the artistic are inseparable. There is beauty in nature because all nature is a practical problem well solved. The truly educated architect will never sacrifice the practical side of his problem. The great economic as well as architectural calamities have been performed by so-called practical men with an experience mostly bad and with no education.

It is, I believe, a law of the universe that the forms of life which are fittest to survive—nay, the very universe itself—are beautiful in form and colour. Natural selection is beautifully expressed, ugliness and deformity are synonymous; and so in the economy of life what would survive must be beautifully expressed.

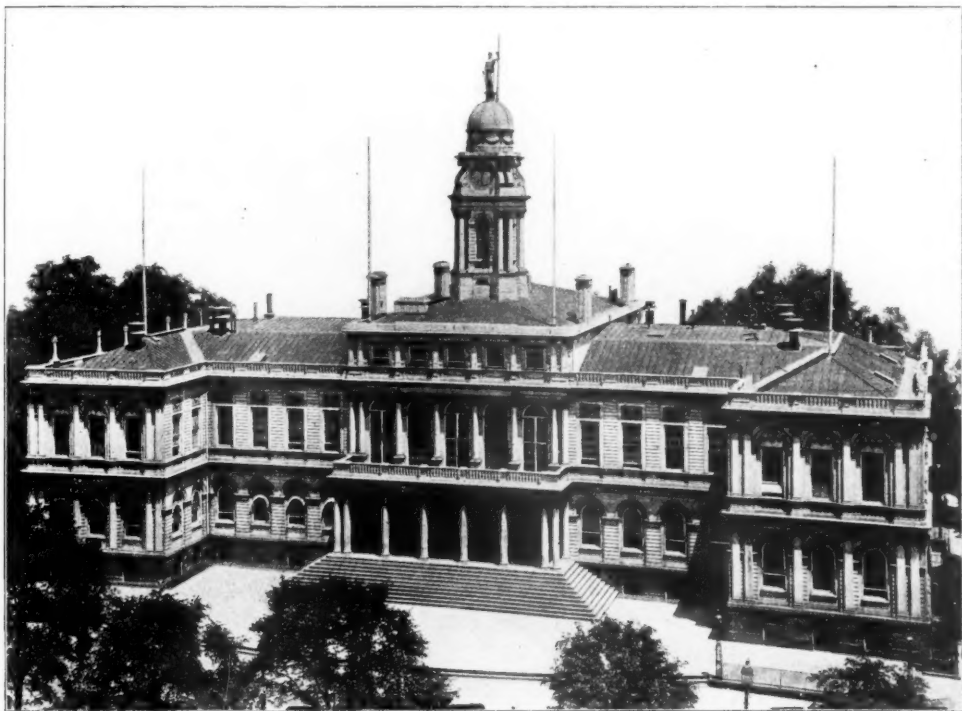
When we think of what the past ages have done for us, should we not be more considerate of those that are yet to come? A great tide of historic information has constantly flowed through the channel of monuments erected by successive civilisations, each age expressing its own life, and we can almost live in the past through its monuments.

The recently discovered buried cities of Assyria give us a vivid idea of a civilisation lost to history. The Pyramid of Cheops and the Temples of Karnak and Luxor tell us more of that ingenuity which we cannot fathom, and the grandeur of the life and history of the Egyptian people,

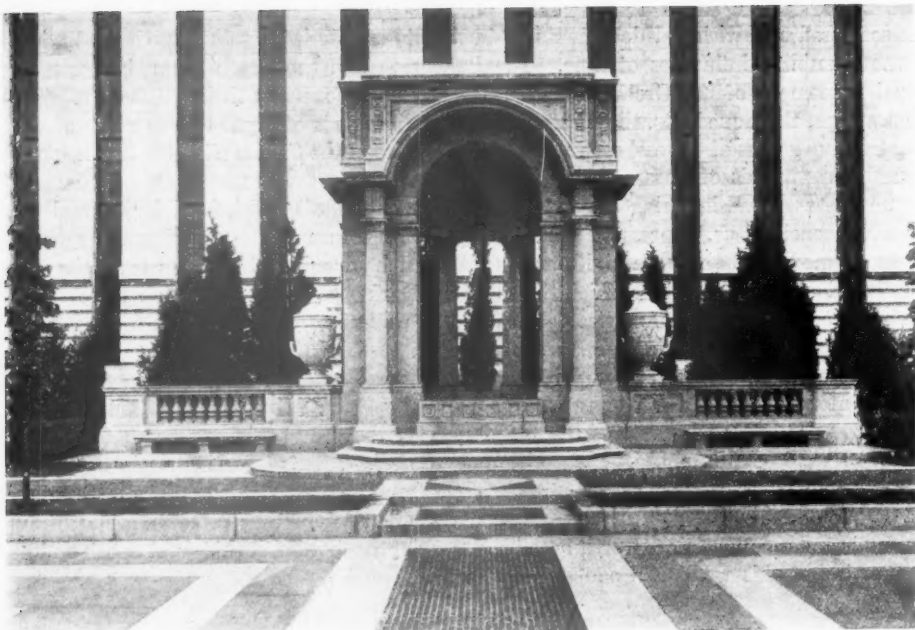
than the scattered and withered documents or fragments of inscriptions that have chanced to survive the crumbling influences of time. The Parthenon and the Erechtheum bespeak the intellectual refinement of the Greeks as much as their epic poems or their philosophy. The triumphal arches, the aqueducts, the Pantheon, and the basilicas of Rome tell us more of the great constructive genius of the early republic and the empire of the Cæsars than the fragmentary and contradictory annals of wars and political intrigues.

The unsurpassed and inspiring beauty of the Gothic cathedrals which bewilder us, and the cloisters which enchant us, impress on our minds a living picture of the feverish and morbid aspirations of mediæval times—a civilisation that must have mingled with its mysticism an intellectual and spiritual grandeur which the so-called Dark Ages of the historian have failed adequately to record; and in America, even amid the all-absorbing work of constructing a new government, our people found time to speak to us to-day in the silent language of their simple colonial architecture of the temperament and character of our forefathers.

Will our monuments of to-day adequately record the splendid achievements of our contemporaneous life—the spirit of modern justice and liberty, the progress of modern science, the genius of modern invention and discovery, the elevated character of our institutions? Will disorder and confusion in our modern architecture express the intelligence of this twentieth century? Would that we might learn a lesson from the past—that modern architecture, wherever undertaken, might more worthily tell the story of the dignity of this great epoch and be more expressive of this wonderful contemporaneous life.



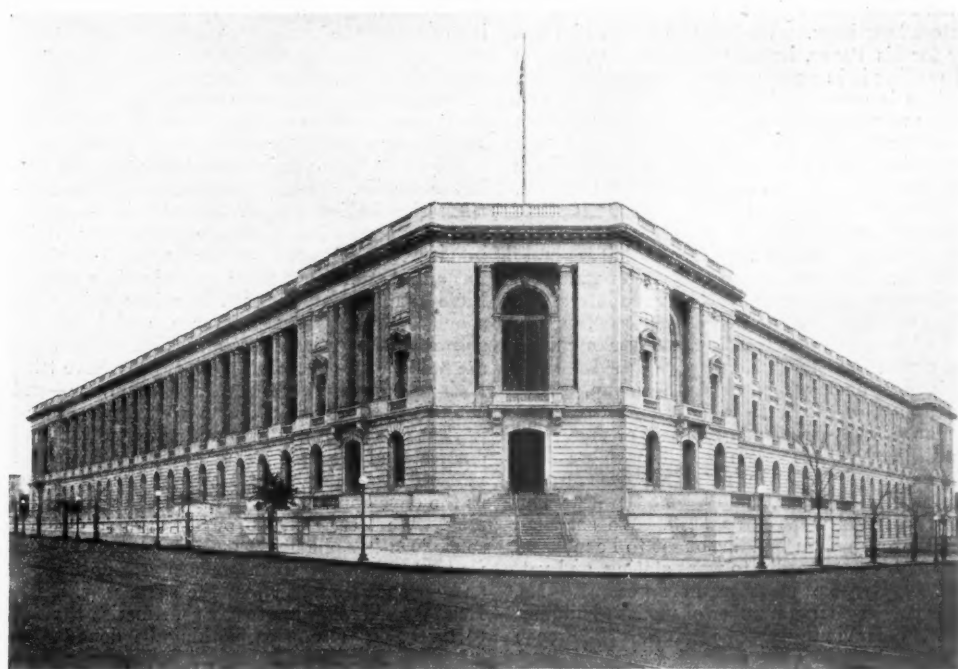
CITY HALL, NEW YORK CITY. John McComb, architect.



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#### DISCUSSION.

The President, Mr. REGINALD BLOMFIELD, A.R.A., in the Chair.

SIR ASTON WEBB, C.B., C.V.O., R.A., rising at the instance of the President, said: I consider it a great honour, Mr. President, that you should ask me to propose a vote of thanks to Mr. Hastings for the Paper he has given us, and I do so with the greatest heartiness. We have to thank him not only for his Paper, but for crossing the Atlantic and reading it in person to us this evening. Mr. Hastings is accompanied by Mrs. Hastings, and perhaps we may be allowed to extend to them both a hearty welcome and to express the hope that they will enjoy their stay with us. They have brought with them weather very similar, I believe, to that which is enjoyed in New York at this time of the year, and therefore they will feel, I hope, the more at home. Then, Sir, I am sure that we must thank Mr. Hastings for the subject on which he has chosen to address us. What more interesting subject could be brought before architects than the story of a nation seeking for a style of architectural expression—but which, as we hear from Mr. Hastings, has not yet entirely been found. That must appeal especially to us English, for we have been at this job for a hundred years or more, and are still in the same dilemma, although we have not given up hope. We may well believe with Mr. Hastings, however, that in time the American people will find what they seek. We shall all agree that a modern building ought to be modern. This would seem hardly to want stating, and yet, unfortunately, we must again agree with Mr. Hastings that a large number of modern buildings are not modern in the sense he means. The French architects seem to have secured a modern archi-

ture, but I always think of a distinguished Frenchman who once remarked to me, "You English are still copying the ancient styles; you are not modern." That was rather a severe criticism, and it was the more severe because I felt it to be near the truth. Then the question arises as to how we are to acquire an expression which will be modern. Last year we had the pleasure of receiving Mr. Cram, who came from America to read us a most interesting Paper on University Architecture in his country, and from him I gathered that he thought salvation was to be found in the Gothic. To-night I gather from Mr. Hastings that he looks upon that as being only the very reverse. He looks to something quite different. I am not here to say which is right, but only to point out how interesting it is to hear these different views. Mr. Hastings thinks we should look to the Renaissance, and he rather suggested that Inigo Jones and Christopher Wren are well worth our consideration. We have tried both; we have tried the Gothic and Wren—and Wren is a very difficult man to follow—but at present we cannot say that we have exactly found our feet and are progressing towards a fresh and modern expression. Mr. Hastings has traced for us the development of styles from the very beginning. We have done it ourselves—perhaps not so eloquently as he has, but we have done it—and we come to a time when we can get no further, and go back; and in just the same way, if Mr. Hastings will allow me to say so, America has had to try back. Can, then, nothing be done? We all agree that imitation of old buildings will not

do; we have done that, and so have they in America. And what is the good? We are asked to build perhaps an Elizabethan house. I consider it an insult to be asked to build an Elizabethan house, or a fifteenth-century house, or a Queen Anne house in the twentieth century. Fancy asking a painter to paint a Botticelli! Still, we resent the insult, but build the house afterwards! But if we do that, and if we think, as I am afraid we are often rather apt to think, that because a thing is old it is therefore beautiful, and because a thing is new it is therefore bad, can we wonder at our clients feeling the same? And so we have our houses filled with imitation old panelling, imitation Old Masters, imitation old furniture, until we hardly care to look inside the house again. And this happens in America as it happens over here. I should like to see Old Masters safe in museums, never to come out again. In such a depository they could be objects of study and of admiration. In the house itself progress will never be made so long as we are not allowed to rely upon our own imagination, taste, and invention to make it essentially fit for the purpose for which it is built. Mr. Hastings has mentioned three American architects who greatly influenced architectural development in their own country, namely, Hunt, Richardson, and McKim. The first two of these sowed a seed which came up and flourished where, I suppose, it had no deepness of earth, and when the sowers died it withered away. McKim followed with a later style, and with, perhaps, as Mr. Hastings says, a greater sense of beauty. He followed in a Renaissance manner, and no one yet can tell how far the influence of that beautiful work of his will remain. If I may venture an expression of opinion, I think it is likely to have—and indeed has had already—the most beneficial influence on American architecture that has ever been felt. When in America nothing struck me so much as the extraordinary admiration and affection that all the profession there expressed for McKim, and I could not help thinking what a support this must have been through all the storm and stress of the life which so gentle a man as McKim was called upon to live. I should like to mention three architects over here who, I think, like the others in America, have influenced greatly our architecture, and who have possessed great individuality. They are Sir Charles Barry, G. F. Bodley, and Norman Shaw. There were many others, of course, but those were three men who worked in certain styles and yet put a tremendous amount of individuality into the work they undertook. The Reform Club in Pall Mall, for instance, is said to be a copy of the Farnese Palace, but if it is compared with that building its originality becomes evident. You can see Barry in the general composition and fenestration, in every moulding of the cornice, in every architrave, and in every

string. It is the same with Bodley. His work was supposed to have been in the style of the fifteenth century, but it would never have been mistaken for fifteenth-century work. You can see Bodley in every portion of his building, and the same with Shaw. Regretfully we must admit that these great men, although they have left followers, have not left a school, nor a tradition which will go through the ages and start us on that expression to which Mr. Hastings has called our attention. If architectural imitation will not do any good, if archaeological study will not, what will? Mr. Hastings suggested that education might do good, and there I am entirely with him, and this Institute puts all its endeavours into education on lines very much the same as those he indicated. We endeavour to get young men to work on similar lines, and to work together on one plane, even though later on, when they come to design buildings of their own, they will, as we hope, introduce their own individuality, which does not seem so necessary while they are learning the first principles of architecture. There is another point to which I should like to allude, viz., that we should take more interest in modern work. We are a little prone, I think, not to take as much interest in modern work as we might, and as I think we ought to do. My illustration is a homely one, but it may suffice: if you arrived at a railway station with half an hour to wait, and were told by the porter—which is very unlikely—that there was a very fine old church on one side of the line, and a very fine new church on the other, and that there was time to visit one but not time to visit both, which would you go and see? Nine out of ten people in the present day would go and see the old church, and leave the new one alone. But I do not think there is very much chance of architecture moving along on really homogeneous lines until that proportion is reversed, and nine go and see the new church and one the old. But we must not let this evening pass without expressing our great admiration for what has been done in America in the way of architectural achievement during the last twenty or twenty-five years. There was a time when architectural art in America was almost a negligible quantity. Now, as we know, we are all eager to see the work of the best men over there, and we gladly acknowledge that we consider it on an equality to what is going on in this old country of ours. They have their own problems to solve; we know that one cannot turn the wheel with the water that is past; it is no good trying to work out new problems on old lines. Mr. Hastings has, I think, perhaps purposely omitted the mention of these problems, but there are problems to face in the height of their buildings and the conditions on which they have to be erected with which we do not have to deal. May we not hope that these two great countries may march on in friendly rivalry towards the goal of finding a national

expression in architecture? And may we not also feel that in doing this we are again doing something for our art, and that as time goes on, if we do it with human sympathy and human interest in each other's work, we are getting nearer the goal than at the present? We must thank Mr. Hastings for giving us an evening in which we are able to spend a short time in thinking of the broader issues of architecture, untrammelled by those ephemeral considerations, troubles, and hindrances which surround our work, and remind us that as gold is tried in the fire, so our work must be tried by pain.

Dr. J. J. BURNET, A.R.S.A. [F.], said it gave him great pleasure to join in the welcome to his old friend Mr. Hastings, and he was pleased to have the opportunity of making a few remarks in support of the motion so charmingly proposed by Sir Aston Webb. Dr. Burnet then read the following remarks:

I have always found the philosophy of architecture to be practically of limitless length and breadth, and I think Mr. Hastings is to be congratulated in reducing it to the principle that we must build as we live. "As we live" is so comprehensive a phrase.

One of our present-day difficulties, that "confusion" of which Mr. Hastings speaks, seems to me to be due to the fact that architect and client alike fear the simple expression of a new demand, and earnestly look for precedent to support them.

If we must have a style, I agree with Mr. Hastings, it might be called Modern Renaissance as defined by him. But why should we, as architects, talk of style, or think of it at all in our practice?

As students we studied more or less systematically, in the History of Architecture, all the styles, with the view of realising our historical position, and the full responsibility we incurred in proposing to practise architecture, to refine our sense of beauty, and to enlarge our architectural resource.

Did the Roman architects, to whom Mr. Hastings refers, consciously adopt a style? Did the designers of the aqueducts, or the triumphal arches, or the baths consciously adopt the style in which they worked? As a matter of fact, was each not simply an enthusiastic constructor in full sympathy with the past and the materials at his hand, entering into the problem demanded of him by his day and generation, and, from the basis of the education he had received, interpreting its artistic possibilities? Can we not do as they did—as our engineers and naval architects now do?—and as artists approach our problems simply as constructors, enthused by the conditions that each problem imposes, and, unconscious alike of our individuality, and of the style we are working in, leave it to those who follow us to recognise the individuality of the work and to catalogue its style? It should be sufficient for us that the

building is eminently suitable for its purpose, that it has been fearlessly yet faultlessly constructed, and that in its proportions and colour it gives evidence of the pleasure it gave its designer to express.

Instead of this we have now, on the one hand, the architect of culture and refinement who with difficulty gives attention to the smaller details of convenience, and regrets the changes of modern construction. His work is always interesting, and he invariably finds a cultured clientèle. On the other hand, we have a keenly business man, generally a good planner, ready to meet any demand without question—economic in his constructional ideas, though willing to spend any money on ornamenting the outside of his building; truthfulness of "motif" never worries him, and restraint in the use of detail and refinement and harmony of ornament never worries him: it is roughly suitable for its purpose, and he will never know how much better it might have been; his clients are men who know their businesses, know what they want, and mean to have it. Meantime such clients seem to cherish the idea that if their architect is an artist they will not get what they want.

I do not for a moment believe that there are not men now in practice who are at once artists and fearless constructors, but for the time being they suffer from the suspicion of both types of client—the one believing that he will not get what he wants; the other that what he wants will be expressed in forms with which he is unfamiliar and in which he will not recognise precedent.

The American architect seems to begin on another plane from us. America is still a new country, where the people have set out to attain their object in a direct and simple way. Many of their architects have been systematically trained at the Ecole des Beaux-Arts. They return to their country enjoying the confidence of their countrymen and give themselves whole-heartedly to the solution of the problems that arise, sympathising in their clients' object and expressing it at once with a directness and culture which alone gives it a character which is rapidly becoming national. If it has resulted in thirty- and forty-storey buildings, these must be held to express the value of the land, which has risen owing to its geographical position, and it is creditable to the profession there that it has been met with such frankness of motive and refinement of detail. It may be that such height of building should not be permitted by the authorities from the point of view of the health of great cities, but with that the architect has not to deal, and it would be well if, freed from our cultured criticism, which seems at present to confine itself to the appreciation of refinements and precedent in our work, and to ignore simplicity, breadth, and those essential qualities of architecture, of conception, we could meet our problems in a similarly direct and simple way.

We must all agree with Mr. Hastings in his reference to the involuntary education and refinement of the public, attained by breadth and beauty in the plans of American cities. The newness of their cities gives American architects more or less a free hand, but much could be done here if the authorities would clearly define their requirements and we had the courage to make our improvements to a scale which would indicate, not only some attempt to meet public convenience in the present, but a greater belief in our continued expansion.

Perhaps one of the most surprising things in American cities, as well as one of the most encouraging, is the evident belief which those responsible for architectural improvements entertain with regard to their continued expansion. There is evidence everywhere of absolute belief in the future expansion of each city, and it seems to be taken for granted that the citizens may be trusted to use to the best advantage the opportunities which the authorities give. I have felt personally the enthusiasm which such a spirit creates in Washington, although I have not been there since the larger improvements were taken up. The same is true of other cities. It is perfectly wonderful to pass through some of their newly laid out cities, and feel the inspiration of the general hopefulness—I might go further and say the dead certainty—of the future which this bigness seems to indicate.

I do not quite follow Mr. Hastings in his criticism of Richardson. Surely each man must do what he feels in him, quite irrespective of how his inevitable imitators may misuse his details. I cannot think he should be blamed for their failure. I speak open to correction, but I think that in more than one of the earlier high buildings, Richardson's spirit was the principal influence in introducing that frank verticality of treatment which has now become the characteristic of the most successful lofty buildings. Those who know Mr. Hunt's entrance hall to the Metropolitan Museum will find it difficult to avoid regret that he was not spared to meet the modern problem of the extension of the Museum, ably as it has been dealt with by Mr. McKim, whose work is more familiar to us and represents much of what is refined and cultured in American architecture. In our guest we are meeting a more modern spirit. I remember with what enthusiasm we received illustrations of one of his first works, one entirely in the spirit of the Paper which he has just read. I refer to the hotel at Ponce de Leon, a charming study of what can be done, in the style of the old Spanish Southern American work, to meet present-day requirements. We all know his great work at the New York Library, with what delicacy and care the needs of this great institution have been studied and with what ease and refinement they have been expressed; and it was with very deep regret and keen sympathy that we heard of the death of his partner shortly after its completion

and before it was publicly opened, when he would have shared in the full measure of praise bestowed upon one of New York's finest buildings. Mr. Hastings is a busy man. Culture, mastery of detail, and true breadth of grasp characterise all his work. That he has been able to give time to come to us to-night and delight us with such an interesting and able Paper is only another tribute to the old adage: "Tis the busiest men who have most time!" I have very great pleasure in seconding the vote of thanks proposed by Sir Aston Webb, and in wishing Mr. Hastings godspeed in the work before him.

PROFESSOR MOORE: Modern architecture is a little out of my line, but I was very much interested in Mr. Hastings' discourse. He gave us a great many points to consider. I quite agree that modern architecture should be modern. But I have never been able to share the interest which many of my friends feel with regard to a modern style, because I do not think that a style of architecture can ever be brought into being by any sort of direct effort to produce a new style. A new style of architecture when it comes will come, like the Kingdom of Heaven, "without observation." Our business is, I think, to attend to the plain matters of practical building, and let architecture take care of itself. We are suffering a little from architecture. If we have a real sense of what is beautiful in design, and if we provide in a straightforward way for the needs of every given case, we shall certainly not make a thing that will be unpleasant to look on, and we shall be on the surest road we can follow to arriving at something pleasant and agreeable to the eye. I hardly like to make reference to a case that comes very near home to me, but I had the honour of being Director of the Fogg Museum of Fine Arts in Harvard University. A sum of £50,000 was available to construct a small building suitable for the needs of that Museum, and one of our very best architects, a friend of mine and of many gentlemen here, and a most competent man, was employed to design this building; but it is no exaggeration to say that there was not a foot of wall space provided on which a work of art could be seen to advantage. I do not think that speaks well for modern architecture. The designer was thinking too much of his architecture, and not enough of the uses which the building was to serve. He started with a *parti pris* as to the design of the façade, and sacrificed everything else to this. He made an Ionic order, and surmounted this with a low attic story—the whole being very pretty as an abstract composition, but wholly incompatible with the proper lighting of the interior.

THE PRESIDENT, in putting the vote of thanks, said:—Professor Moore, who is a master and a writer of great distinction, and who has stimulated us much by his critical writings on Gothic Architecture, has—and has every right to

have, learned man that he is—very pronounced and definite views on architecture. And he has been first in the field to-night with the view that the architect is the source of all evil! I shall come to that again later. But I can tell you that Professor Moore has the courage of his convictions and opinions. When he came to this country—and we are very glad to have him here, and I hope we shall often have him within these walls—and when he wished to have a house built, he built it himself. So, you see, Professor Moore's opinion of modern architecture is a very deep-seated one, and I do not think that any arguments of mine will dislodge him from it. We have been very fortunate to-night for many reasons, more particularly because we have heard so many different views of the way future architecture will develop, and as to the present position of architecture. I think myself that architects must be sometimes tempted to give up all discussion, and to simply do the best they can in their own work, and not discuss it any longer. But I do not think that would be the right thing to do, because we must think what we are doing, and we have to consider what the next generation will do. I do not think my friend Mr. Burnet, who seconded the vote of thanks in some eloquent remarks, did justice to the modern architect. I understood him to say—and I hope I have not mistaken him—that we should approach our problem simply as constructors. I know Mr. Burnet does nothing of the sort—because I have seen his buildings!—and I do not think it is the right or the proper thing for an architect to do, because that is the function of the engineer, who goes about with his figures and produces some hideous results. Our business, being artists in form on the greatest scale it is possible for the human intelligence to aim at, is to try and drive these constructional forms into some beauty and rhythm, and look to such other matters as constitute true architecture. Therefore, I think that the sooner we drop this cant about architecture being mere construction, the better for all of us! Our old friend Sir Aston Webb made a most admirable speech. I listened to it very carefully, and yet thought it was somewhat disappointing. Here is a man whom we have all known, who has been one of the most prominent and most valuable figures in modern architecture, and who is pessimistic as to the whole issue of the case. He has pointed out that various men—in particular three distinguished artists—had done great things in their several ways; but where is the result now? Great performers though they were, they lived possibly in an unfortunate time. The last hundred years, as Mr. Hastings pointed out, have been, to a certain extent, years of anarchy, and I often wonder what such men as Shaw and Bodley would have done if they had been trained on the strictest lines of classical tradition. Sir Aston made a very amusing point about the porter at the railway station in the country. As he put it to you, it was

most convincing. But I feel, myself, as a mere man of affairs, that it all depends on the porter—that I should have come to the porter with an open mind, and had he been an authority on the subject I should have gone to whichever church he advised me to go to. That rather alters the situation, and I feel that many of us, both old and young, if we approach this subject with an open mind, feel that there is good in all directions, but we also feel that our own personal idiosyncrasy has to be considered, which is really the gist of what Sir Aston Webb said. You must recollect that Sir Aston is master of a fine and subtle form of irony, and we must not always accept too literally what he says. What his speech really amounted to was a plea for personal expression in architecture, and we shall all agree with him in that, as I am sure Mr. Hastings will. And now I come to Mr. Hastings, who has given us a most delightful Paper. Mr. Hastings only came here from across the Atlantic two days ago to read us this Paper, and I am afraid he is going to leave us this week. We have been fortunate in having from time to time our kinsmen from across the seas who have told us what they are doing in their various countries; and we have had distinguished American architects who have told us what magnificent buildings are being erected in their great country; but Mr. Hastings, with that admirable modesty which distinguishes him, said nothing whatever about his own work, and at the end he passed it over in a very modest, diffident, and depreciatory way. But we know what Mr. Hastings' work is, and we know quite enough about it to admire it very much. I should like to congratulate Mr. Hastings on the courage and originality of his Paper. With every word he said—except one or two historical references, and especially one or two things about the Louvre on which I disagree with him *toto calo*—I agree. And I admire also his courage, because he did not hesitate to say some very hard things about the Neo-Gothic, the modern Gothic, revived Gothic; and pointed out its unsuitability to modern conditions, and the difficulty that we must have in adapting it to those conditions. We should not complain if we found the original conditions which produced those masterpieces which we all admire. Incidentally, he stamped with a good deal of energy on the cry which has been revived from thirty years ago that the architect is the *fons et origo malorum*, and that the future of architecture is to be found in the unadulterated genius of the British, or the American, or any other working man. As he said, the workman is completely occupied with the question of long wages and short hours, and not at all with the regeneration of architecture. This, I hope, reinforced with such authority as that of Mr. Hastings, we have now heard the last of; it is a preposterous cry, and Mr. Hastings rightly took his stand on the principle of historical continuity. He is, I am glad to find, a genuine traditionalist; and he said, as many

of us have thought, and as I have myself heard Norman Shaw say many times in recent years, we ought to have revived the tradition of the eighteenth century. When we talk about reviving a tradition, we do not mean that we are to replace one revivalism by another. Architecture is different from that if it is to mean anything at all. In the first place, it is a matter of personal expression, and in the second place, as I have endeavoured to advocate in season and out of season for many years, the words and terms of architecture are like the words and terms of language. Words as such are merely so much vocabulary; their whole value depends on the use we put them to. As Mr. Hastings rightly said, "if we compose rightly, there is nothing which will not be new"; and that is the fact of the case. Each new problem means a new solution; it means a new composition, a rearrangement of pattern—with the old familiar details. The conclusion I draw from Mr. Hastings' Paper is that we must clear our minds in facing the future of architecture—and I am more convinced of the future of American architecture by the views he has advanced to-night, than by all the brilliant works of American architects that we have seen in this room, for if a distinguished and leading architect in America feels these views very strongly, there is no doubt that they will ultimately find their way to his colleagues in that country. I feel that what we want is to master the technique of the past, and apply it to the problems of the present, for in that way only shall we lay the foundations of the architecture which we are all after. And what we also want to do is to throw overboard a great deal of archaeology, or rather, of sentimentalism, and to apply to this technique and these problems the dry light of intellect and common-sense.

Mr. HASTINGS, in acknowledging the vote of thanks, said he felt very much gratified at what the President had said, and he felt hopeful that his Paper had been suggestive, for it had brought out arguments and a discussion which had been most interesting to him. Touching on some of the points raised, he should like to pay tribute to the genius of Sir Charles Barry, one of the greatest architects of the 19th century that any country had produced. His Reform Club building, which had been referred

to, he considered one of the most distinguished works of the century, and illustrated, as well as any building which might have been mentioned, the principles of his Paper. Barry came at the time of the awakening of research, when architects were travelling all over the world, and a journey to Italy had become a very simple matter. There was no reason, therefore, why he should not have been influenced by Italian art; and yet he was distinctly modern. For the Travellers' Club building he made one of the best plans, from an artistic point of view, which had ever been made in England. It was not until later that he lost sight of the traditions which he had been trying to contend for. His later work, he believed, was influenced by cheap prints, which were circulated all over England, expressing the views of men who had only a superficial knowledge of architecture. Those were not the men they should look to as guides to tell them what was good and what was bad in modern architecture. Those were the people, especially in Anglo-Saxon countries, who had led architects astray, inducing them to revive Mediaevalism and to adapt the art of a period long past to express the conditions of modern life. Sir Charles Barry was one of the first to suffer from that influence. Sir William Chambers, one of the greatest architects that England had produced in recent times, had never suffered from it. Another point he must refer to. It had been suggested, he believed, that he had in mind a new style of architecture. That was just what he wanted to fight against: he did not want a new style. He wanted the traditions, and that they should live up to the traditions, not of four or five hundred years ago, but of their fathers and grandfathers. Those were the traditions which had held good all through the history of design, from the very beginning of things. And the man who would do the most harm would be the one who would break from the past and try to make a new style instead of working up a style from the facts and trying to adapt those styles to present life. This feeling of modernity we possessed unconsciously. We were modern without knowing why or how; but we were modern only by taking the work of such men as Sir Charles Barry and William Chambers, and adapting their art to modern conditions and for the solution of the problems of modern life.

## EDUCATION AND TRADITION IN ARCHITECTURE.

SOME IDEAS SUGGESTED BY THE EXHIBITION IN LONDON OF THE WORK OF FRENCH STUDENTS OF THE ECOLE DES BEAUX-ARTS, PARIS.

The exhibition of work by students of the Ecole des Beaux-Arts which was held lately in the Rooms of the Architectural Association has been most interesting and instructive. That such a fine collection should be brought together in London speaks well for the energy and enterprise of those who conceived the idea and made it a successful fact. To our French friends and confrères who so readily and so courteously allowed us to see this work on our own side of the water which alone now divides us, we owe and offer first our congratulations on the standard of work shown, and next for the practical cordiality of which it is such clear evidence.

An exhibition of the kind we have seen is presumably intended to have some practical result. That result is to be expected in the sphere of architectural education in which so many of us are interested to such a high degree. It is hoped that at some early date work by English students may be seen in Paris. And if this aim is carried out it will be best devised to show something of those characteristic methods which both past and present students have adopted in this country. We are all, and must always remain, students if our work is to advance with steady strides from one stage of capacity to another. But I suggest that both recent and present methods should be shown, because the one will indicate what has helped to lead up to what some men are doing now, and the other to what others are, we hope, likely to do better soon.

What can we strictly call the characteristic English methods of education in architecture past and present? Many of us look back with regret on the haphazard misdirected, or entirely undirected, ways we have trod in the attempt to reach some standard of efficiency in the general, or special, knowledge necessary. Those days have passed, and not without beneficial results on the architecture of to-day. At least some of us are vain enough to hope that this is so. For the younger men the chances have been better. Paths have been prepared for them. And we hope these are not so fenced that they may not stray on either side of the road occasionally in search of gleanings they may make their own. They will thus add to the store which the course of years is piling up for the honour of their race and age.

What are these paths? Do they lead anywhere? They seem most of them to be very short, and lead to a brick wall. Are they not a series of isolated class-rooms, lecture-halls, studios, articles of pupilage, having no definite, or defined, relation

to any dominating central school, or university, of all the arts? Are they not also largely pressing one solitary doctrine of architecture at the expense of many others equally vital, rather more virile, as interesting, as sane, as applicable to modern needs as the Italian forms? These schools of instruction variously placed, wisely distributed, have little or no link between them, unless it be that provided by the Board of Architectural Education which the Institute has established. In these schools, all of them, whether specially for architecture or generally for the arts and the crafts, a base, a foundation, is provided. But are there any steps up which they lead? Is there any structure of which they are the beginning and to which there is a covering dome and pinnacle? Some men go on to the Royal College of Art perhaps, some to the Royal Academy Schools, and a few selected men from anywhere may now arrive in Rome. There is, however, no recognised central body, or school, as a climax to the whole. And though in the future some of our best men among the architects, painters, and sculptors will have the advantage of residence and study in Rome, it may not be inopportune to hope they will be taught that all ways to-day do not lead, and need not lead, to or from Rome alone. Other centres, both of earlier and later sources of study and inspiration, equally useful and applicable to the modern point of view, might be suggested. And this not alone in the stylistic sense, but also in that of plan and construction. These last are and must remain the two basic elements of style, taken together with those of climate, materials, national or racial propensities, and the personal ideal in art or faith.

It seems unnecessary to attempt any detailed consideration of the several works our French friends have so kindly allowed us to see. But a few remarks will suffice to show one impression conveyed by the exhibition as a whole. It has given us some insight into the general methods pursued and the results achieved. Broadly speaking, these suggest some few leading considerations.

The first thing that becomes manifest is that France as a nation has more regard for architecture as a fine art than we have here. It is recognised officially as something that nations may do well to foster and encourage. And then it is seen that education in the arts is organised; that architecture, painting, and sculpture are considered as intimate relations, each aiding, and adding to, the lustre of the other. Adequate instruction under efficient control is provided for in the atelier system. And these separate individualistic schools, or small colleges as they may almost be regarded, are not left in their isolation, but are given a focus, a point, an institution to which they lead in the great national school at the Ecole des Beaux-Arts, the University of the Arts. This atelier system is not, as some have supposed it to be, a mere arrangement by which crammers and schoolmasters may get fees

and turn out machines capable of producing drawings only. Each is a school or coterie of students working together under the direction of a practising artist. It is the French parallel of the English pupilage system, but in some ways we may suppose it is rather better managed in the interests of the students themselves. They are, it is evident, taught to think, to draw, and to design the general and detailed conception of a scheme, in its plan as well as in its external realisation. They are not used as mere tracing clerks or superior office-boys.

At the same time, no man in an atelier, any more than an English pupil, can be made to achieve any greater capacity than he has the mind, ability, and will, to reach himself. In the end the result will rest with individual intelligence and personal effort.

The nature and quality of modern architecture must depend on the methods of modern education in architecture. We need to find a sound common-sense body of doctrine for the arts which will provide clear, reasonable principles applicable to every emergency and opportunity. It is this foundation in principle that matters now, as it has mattered always in the past. If in some ages of architectural development which indicated a real evolution we cannot now discover a record of any accepted doctrine definitely indicated, we can at least by methods of analysis see from results what principles were the guide to practice. But a living tradition in every vital age of art certainly carried its doctrine with it, and expressed it in the practical application of principle.

The pupilage system here, and that of the atelier in France, are the application to architects of the old apprentice method in the trades and crafts. And this method was the practice of all schools, all industries, through the centuries when tradition and this way of teaching gave us the masterpieces of the world in the arts, and in literature.

It was a system of specialised training which proved its own success, because it was founded on a common-sense use of the common-senses in a man. Modern educational systems have so largely forgotten the five senses. They try to teach by preaching only, and forget how good an instructor practice is. The appeal to the mind is always through the ears, too little through the eyes, and not enough by the hands. These are the three real educational inlets to the mind. Some who have never learnt anything in, or through, books have risen to an appreciation of books through things they have been able to see and feel. We are now the slaves of books. Perhaps when books were few, men were enslaved by things, but it was a condition of slavery in which men were masters of the things they served and used so well. They were able to see and to enshrine ideas in things with a quick facility denied to those whose senses are dulled by too much absorbing of other men's thoughts. It

might be said that we spend too much time telling men what others have thought and done, so that they lose both the time and inclination to try and do, or think out, things for themselves. The best way to learn a thing is to try and teach, or do it.

We might perhaps with advantage make it more a point in education, or rather instruction, to shew men how to study old buildings before trying to design new ones. It would be merely to follow the accepted course in the study of letters leading up to arts in literature. Grammar and structure, phrase, rhythm, sense and idea: these cannot be well understood except by those who have been shewn how the old masters of poetry or prose framed the language in which they left their thoughts to posterity. In art we seem so much at variance with such sound method as this. We try too soon to produce without first storing our minds with the raw materials of production. Education in architecture seems to begin before instruction has been carried far enough.

It does not appear to be a definite part of a curriculum, either in Paris or in London, that the students should prepare studies of the earlier traditional work of any school. At least this is the impression given by the exhibition as a whole. It might be said in reply that a school for the study of design in modern architecture should encourage individual creative composition and not the study of archæology. Yet it is surely a fact that all the living schools of architecture in the past were intimately based upon, and closely derived from, a knowledge of the traditional and historical methods which preceded them, or were being used as the accepted manner of the time. For us here, or for our friends in France, to belittle these sources of inspiration must surely be unwise. It is doubtless an undisputed fact that any real progress in architecture as a fine art must begin with a close personal examination of old buildings themselves. It is too much the practice now to rely upon books, photographs, or the original graphic studies of others. The result is that men get a second-hand, instead of a first-hand, acquaintance with architecture itself. Perhaps it may be true that, on the whole, our students generally give more time to this method than some others, though it is quite evident that few among us devote so much time to the preparation of magnificent drawings elaborately finished as our French brethren who go to Rome. It may be questioned how far the mere making of drawings, however fine, is conducive to the production of architecture. But few will question the statement that a genuine study of architecture is better conceived and better accomplished by those who make it their business to study buildings as a whole in plan and arrangement, composition and design, in mass, in shadow or outline, and the relation of parts, than by those who see them and draw them piecemeal only. Any drawing of isolated parts may provide opportunity for the exhibition of skill in the presenta-

tion of what is beautiful in itself, and also as a drawing. But the study of a part is not equal to the study of the whole as an exercise in manual, mental, or imaginative enterprise. For a would-be architect to dwell in this way upon detail, and the delights of decoration, if it is done at the expense of larger views concerning the relative values of parts in a total composition, is to defeat the ends of his own existence. The one great justification for the modern position of an architect is that he is, or should be, able to grasp things in their larger relations, bringing subordinate parts into unity as portions of a greater whole, and to arrange a harmony in the decorative details which shall aid in giving some appropriate expression to the purpose of the building. To be able to do this he must plan the whole, construct the whole. And in doing these half the battle of designing the whole will be fought, and his attention becomes free to play in fancy, and in fact, with the subordinate, but complementary, things as their relative importance requires.

It has always seemed to be rather a weakness in our own methods that we do not sufficiently emphasise the fact that in architectural education men should be required to shew that they have personally made themselves acquainted with typical buildings of selected periods of architectural history. Such a requirement might be so framed that the work indicating this familiarity with standard examples should shew that all sound architectural and structural principles have been considered in preparing it, and that the reason for the distribution of parts in relation to the whole is appreciated. If during a four years' course several comprehensive studies of old work, each different in character, design, and detail, were required, the result must surely be a marked improvement in capacity for creative design. Particularly might this be the case if, during the course, a certain limited number of the studies in design had to be prepared in accordance with the principles and details of certain special periods of architectural development laid down by the master directing the studies.

What is the standard by which we are to measure architecture as a fine art? Is it by that of the Italian Renaissance, of Greece, Rome, Byzantium; or by that of the Gothic era, early, middle, or late? During the period in which work generally called Romanesque was developed many principles and methods were used we should do well to watch. But are there no other types along the lines of experimental tradition at which we may look for standards, not of taste, of design, or of method only, but of procedure? We are too much accustomed to call things Classic which are Greek or Roman, and Neo-Classic if they are derivations from these peculiar schools. If we would understand, and estimate at its full value, the results of European effort in architecture we must realise something of the political, social, and religious condition of the

race and nation in which we find certain typical developments.

Surely the mere personal bias of some writers on architecture must not be allowed to narrow down our view of what architecture really is, and may be. Some, it seems, would have us believe that architecture as a fine art can never be seen except on the lines of Greek or Roman schools. Scale and proportion, mass, outline, symmetry, harmony between parts and the whole, between decorative detail and constructional main lines, are undoubtedly things to which little enough attention is paid. But are our students, or are the French students, taught them in the many and varied aspects in which they might be presented to them?

The use and the need, or otherwise, of balance and symmetry in relation to scale and proportion, in the major and minor parts of a composition, might be a useful theme for many an instructor to open out to his students. Each subject might well be worked upon without any reference to detail in half a dozen traditional methods. The same might be said of the relation of solids and voids, texture, colour, and shadow.

Grace, elegance, reticence, dignity, severity, action or rest, may sound mere words, but they must often be held in mind as the foundation on which to base design. The dominating sense in the expression of so much work to-day is surely not one which satisfies us generally. Personal elements well stated, in place of impersonal ones, may have their value and their interest, but it is a fading interest unless the personal feeling or character expressed has something fine about it which may appeal in general to the high motives of humanity.

I should suppose that some of the aspects of Roman and Greek art are as entirely foreign to the real French temper as they are to that of the English as a race. The political, social, and religious attitude of both races is so entirely different from that under which Rome and Greece developed their arts. Though the artistic principles we may find in the work of these elder folk will often stand every test of soundness in design, as far as they were able to carry them, for us to suppose that such principles are confined within the limits of certain constructive methods seems rather a narrow view to hold.

Is there really nothing classical in Gothic art or in the many lively and interesting derivations from it? Much Gothic sculpture, carving, and colour is, as a part of architecture, in its way quite equal to that of Greece or Rome. And this both in technical skill, composition, and expression. Doubtless they are but parts of the detail and decorative substance of an architectural whole, but as such they give a stamp of character and type of distinction to all they were used to embellish.

It is not suggested that Gothic art as it developed, and was applied, in ecclesiastical buildings should be copied or merely translated into terms of modern phrase. Any such attempt would be quite as dull and insipid as many efforts to misuse the teaching of other traditional schools. But it is definitely claimed that students who close their eyes to the great scientific and intellectual achievements which grew out of, and developed under, the influences of the Gothic school, and its derivatives in Western Europe, are missing the opportunity of studying principles of freedom which may and will go a long way in helping them to solve the difficulties, and meet the practical as well as artistic claims, of the future.

Let us not blind ourselves to the great principles which may be studied in every traditional school. For it is in such principles, and the things we may develop from, and through, and beyond them, that the hope of modern architecture is hidden. Principles will stand, details in decoration must change.

It is to the pedantry of bookish scholarship we must assign the responsibility of checking a new course in the enterprise of architectural development. In both England and in France men were on a voyage of discovery and adventure when the Italian influence asserted its claims to scholastic superiority. What the Church and State had refused in one way the laity accepted in another during and after the Reformation era in Europe. A Roman art began its domination over the native national arts.

In the train of a Reformation period in faith followed a revolution in art and letters, the result largely of conquest by arms. The course of historic evolution in architecture was snapped—or rather sapped, for the process was not rapid, but slow, which stifled free speech in art and substituted that form dictated by patronage and power. It was in those days the privilege of the wealthy few who could travel, or read, to dictate and enforce their views on the native skill and genius of the craftsmen, those heirs of immemorial traditions in art as well as life. It was thus and by these means that Italian thought supplanted both the native French and English tradition before it had time to evolve new methods, along old lines, to meet new needs. These traditions were stepping-stones with which the years were paved through centuries of a consistent logical progress which led to the threshold of the present before the door of the future at which the holders knocked to see what lurked beyond. From the two Roman centres in the Roman Imperial age two interesting streams of development in art emerged. The clash and then the mingling of Latin thought on the one side with the Eastern Barbarians, among whom were the Greeks, gave us Byzantium and the daring experiments of the Byzantine era. On the other side, the Barbarian elements were, it might be said, purely Teutonic and Celtic, and gave us the

marvellous developments of Gothic art in France, Spain, and England after Latin influences had been withdrawn. Apart from the mingling of racial strains suggested, the tribal, national elements were pure, strong, and emphatic. And it is on this, and from this element and condition, no doubt that the decisive character of the older forms of artistic tradition in architecture and the complementary arts is derived.

Modern States present a new condition, both in Europe and elsewhere, and consequently it is, perhaps, unlikely that such distinctive national strains in the arts will ever appear again. Though national genius and national aspiration are still evident, and perhaps growing stronger than they were as they emerge from the chaos of a spurious cosmopolitanism, the conditions and needs of the future can never again be those of the past. We must therefore in art, as in life, prepare for the living future, and not attempt to dwell with the dead citizens of the buried cities of the past.

Tradition and education in letters have given us the modern literatures of Europe as they had given us architecture and the arts up to the period mis-called the Renaissance. A revival, but not rebirth: a revival too, which, though it did bring much new life, caused much decay of vigorous life and broke a thread of life. Do not men who write to-day do so in their own native tongues? Did not the Middle Ages produce these tongues, borrowing from earlier ones what tradition, custom, and practice required for their construction? Did they not, when this was done, discard the pedantic use of languages which were as dead as the civilisations they represented? And in the result can we admit any real loss in vitality of thought, expression, ideal, or aim? The principles of construction, and the ornaments of rhetoric, in the classics of modern literature make use of the classics of earlier days, but they do not attempt to copy them, nor even adapt, and apply, them so as to concoct a medium for modern use.

It is over the classics of Greece and Rome that there is so much dispute in the schools where these alone seem to be regarded as "the classics" exclusively. If this represents a claim for breadth of view in education it is an extremely narrow one. Are there no other classics in literature or art equally able to refine expression and cultivate ideals, in thought and manners? Surely the humanities are to be found in the arts, or discovered through them, as much as in letters, both in early and later ages.

The advocate, therefore, who writes in English and advises us to design in Greek or Latin forms to the exclusion of those born with the language in which he pleads his cause is neither consistent nor practical. He borrows from the language of Chaucer, Spenser, or Shakespeare in order to argue against the tradition and principle which made it possible to produce their works of art in letters, and that of their contemporaries in architecture.

## CORRESPONDENCE.

## The British Prix de Rome.

26th May 1913.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Will you permit these rather late remarks to follow the article which Mr. Phené Spiers kindly wrote after the exhibition of M. Hulot's drawings at the Institute. I have to confess that personal convenience prevented me writing sooner; but even if this had not been the case I should have waited until now when the competitors for the "Grand Prix" have completed their work for the second stage of their trial. Indeed, as these remarks may be taken as criticisms on the organisation of the British Prix de Rome, I should have felt sorry if they had reached the ears of even a few of the competitors, and possibly disturbed the earnestness of the effort they were making. All the more so that only the great interest I take in this new institution, and my sincere wish that it may be as successful as it deserves to be, prompt me to say what I feel about it, in spite of the natural reluctance to comment upon what has evidently received the matured consideration of men thoroughly experienced in educational matters.

As Mr. Phené Spiers explained, the competition for the French "Prix de Rome" comprises three stages—but, the "Grand Prix" *par excellence*, the competition itself, is the final stage alone. It is the great effort crowning the student life of the architect by which he will attempt to win the greatest award offered by the country to the best student artist; it is, no doubt, a traditional remnant of the mediæval *chef d'œuvre* which the apprentice had to produce before obtaining the mastership. It corresponds also to the "thesis" of the doctors in Universities. As, however, the only conditions for competing are that one should be French, over sixteen and under thirty years of age, and that one should be declared capable by a known gentleman in the profession, it was thought unfair and unpractical to let too many well-meaning but unsuitable competitors go to the trouble of competing when they had not the slightest chance of success. Eliminating stages were therefore necessary, and this is decidedly the character of the two preliminary competitions in the French Grand Prix.

It would appear from Mr. Phené Spiers' description, and it seems to have been in the mind of the organisers of the British Prix de Rome, that there should be (as it were) three gates gradually more difficult to get through before reaching the goal of the Grand Prix. This is not quite exact as far as the French institution is concerned. The real point is to eliminate from the one competition all those who are not in sufficient training for it.

First of all, it is necessary to ascertain that the would-be competitors have a sufficient knowledge

of the "analytical" elements of architecture; that they know enough about columns and pediments, vaultings, cupolas, and so forth; in short, one must make sure that they possess an architectural language in which to express themselves. The programme is, therefore, of a simple nature, because it is meant to bear only on the matter of *analytique*, and not on that of composition.

Having thus selected sixty students who can "talk" the language of architecture, one must be sure that the competitors have ideas; that they can put them in order and express themselves clearly over a given programme—that they know enough about composition. Students were selected first who know their grammar; it is now a question of selecting those amongst them who have mastered the art of discourse. For this purpose the programme of the second stage is very much extended. It is quite as comprehensive, sometimes purposely more complex even than that for the "Grand Prix" itself—but, the work required on this programme is specially and purposely limited to an *esquisse*, or sketch, and purposely only twenty-four hours is given for its execution. Indeed, the student must not be tempted to waste his time in showing his ability on details (he has already been tried on those); one wants to see his power of composition; one wants to know whether he sees clearly through a complicated programme, and what direction he will give to its main elements.

This stage of competition can only be done *en loge*. Indeed, what would be the good of the signed declaration that the work was done by the student's own hand? One wants to know for certain that he has thought it out with his own mind. If the work was done at home the most scrupulously honest students would sign rightly the declaration, although one realises that two words from a master, or even three charcoal lines for advice, would be sufficient to determine the main lines of the composition. As it is on this point that the student is being tried, it would matter little whether he had afterwards drawn the sketch with his own hand or not.

Therefore, the character of the French "Prix de Rome" stages is thus: One selects first sixty students who have a sufficient knowledge of *analytique*, and out of these the ten best trained on the point of composition are selected to compete for the Grand Prix itself.

I quite agree with Mr. Blomfield that French methods of education cannot be applied broadcast to English students; in fact, I sincerely trust that those who direct these matters of education here are well aware of the danger of there being an attempt to "frenchify" English architecture—but may I be allowed to say that, when adopting a foreign institution, it is the spirit of that institution rather than the letter which should be adopted. The British Prix de Rome has taken the letter of the French one in this respect, that it offers three

stages to the competition. The first stage fills well the same purpose as the French. As to the second stage, it has been altered in a way which, to my mind, renders it first of all unnecessary, and furthermore dangerous. So much is required to be done on the programme of this second stage, and so long a time allotted to it, that the competitors, naturally anxious to be amongst the selected ones, are bound to make now the great effort they are expected to make in the real competition. This means two "Grand Prix" competitions instead of one. That is unnecessary. The best trained student will very likely not do equally well twice in succession. He may have produced a perfect piece of work at this second competition, but if he has given then the best effort he can give (and very likely he will have), he may, perhaps, do as well a few weeks afterwards, but there are great chances that he will not, and more chances still that this great effort will have tired him rather than trained him. Sportsmen would probably criticise such dispositions if they were applied to, for instance, a boxing contest, and I wonder what a horse-trainer would think if one of the conditions for running in the Derby was that the horse should have been placed amongst the ten first in a race of similar importance a few days before.

Are not the half-inch details for instance quite unnecessary at this stage? The first stage was enough to ascertain the knowledge of the competitors on points of architectural details.

As to the time allotted, it may have been feared that as the English students taken as a whole are, perhaps, not quite so well trained as the French in the practice of composition, a twenty-four hours' contest might have proved altogether unsatisfactory for the majority of them. Perhaps, indeed; but what is the drawback? The selection would have been easier—there would surely have been at least ten competitors who would have produced a clear and intelligent sketch, and that was all that was really wanted. If, however, twenty-four hours was really too short over here, at any rate the seven weeks allowed is, I think, too long. One of the solutions was, perhaps, to combine the two first eliminating stages into one; an objection to this would no doubt be raised that it might be difficult and unfair to make a selection of ten amongst hundreds at a single contest.

Then, what about public competitions? I also believe that the competitors who have to go through the ordeal are the best judges of what is fair to them, and this is where I see the great danger of this second stage as arranged. Is it fair to ask so much work for a mere trial of elimination? No doubt many would not mind an effort of a day or two who will hesitate in front of such a big undertaking, and for such doubtful results. It must be remembered that, at the end, only one laureate is selected, and there will be scores of disappointed ones who will sadly question whether

the time, the expense, and the great effort they were asked to make really served any useful purpose, and who will, no doubt, weigh in their mind whether it will be worth their while to "try it again next year."—Yours faithfully,

F. BILLEREY.

#### Registration and Education.

*The University, Sheffield: 19th April 1913.*

*To the Editor, JOURNAL R.I.B.A.,—*

SIR,—In the Registration Bill presented to the New York State Legislature, the provisions of which were printed in the *JOURNAL* of 10th May 1913, there are several points of great interest to English architects at the present time, and I should like to draw attention to two of them.

1. The acceptance, in lieu of examination, of diplomas from recognised schools of architecture. I do not remember seeing any such clause in our recent efforts towards Registration. It is possible, however, that the R.I.B.A. Registration Committee has realised the justice of accepting diplomas from recognised schools (including those in connection with our Universities) and the greater probability of the success of a Bill which acknowledges such schools in this manner.

2. The recognition of the importance of non-technical education. I quote from the provisions as printed in the *JOURNAL*:

"shall afford satisfactory evidence of having satisfactorily completed the course in an approved high school or the equivalent thereof, and subsequent thereto of having satisfactorily completed such courses in mathematics, history, and one modern language, as are included in the first two years in an approved institution conferring the degree of Bachelor of Arts."

This clause may surely be studied with advantage not only by our Registration Committee, but also by our Board of Architectural Education, though one is not, of course, so optimistic as to expect any such standard as this to become normal in England during the next twenty years.

When we in England feel that there is something wrong with our system of architectural education we modify our Intermediate and Final Examinations, introduce a special type of draughtsmanship for the Final Testimonies, or establish an atelier; but while many of us must realise that our methods of dealing with general education are far from satisfactory, we issue an edict to the effect that "The Preliminary Examination will remain unaltered."

In other words, when our structure shows signs of failure, we architects patch up the pediments and chimney-stacks, but ignore the faulty foundations, for these do not show.

Yours faithfully,

W. S. PURCHON [J.A.].

## REVIEWS.

## REINFORCED CONCRETE.

*Cassell's Reinforced Concrete. Edited by Bernard E. Jones. Illustrated by 171 photographs and about 600 diagrams and working drawings. 40. Lond. 1913. 15s. net. [Cassell & Co. Ltd.]*

The announcement that this volume is edited by Mr. Bernard E. Jones, Editor of the *Building World*, is not in itself an encouragement to members of the architectural profession to a blind confidence in its merits, for those portions for which Mr. Jones is responsible are so poor in substance that, forming as they do the introduction and first and last chapters, they are bound to affect adversely one's general opinion of the whole volume. We regret we cannot agree with his statement that every endeavour has been made to render the work complete. We would instance the absolute omission of Testing in any shape or form, or any chapter on Chimney Shafts, and also a very great deal of practical data which is obtainable as a matter of course in the thousand-and-one books on this subject is conspicuously absent.

In the introduction we are told by the editor that "a body is under compression when a load is placed on it tending to squeeze it;" and again, that "steel is strong in compression but much more strong relatively in tension;" and further, that "there is practically no jointing in reinforced concrete construction,"—all of which is absurd. Again, we were sceptical enough to test the "Comparisons" section in this chapter, and strongly advise a drastic revision of the alleged facts therein given.

The Historical Notes comprising Chapter II. we are told are verified as to dates from official records, but this statement leaves cold. Right or wrong, these facts, so far as they go, are inadequate and purposeless owing to the entire omission of present-day history, recording, for instance, the difficulties in this country owing to the lack of building bye-laws, and the proposals now in train to cover this form of construction. In any case, we pray that the history of reinforced concrete may never add its terrors to the syllabus of the Institute Exams.

Mr. Potter's note on "Concrete" is a sound though somewhat verbose treatise, lacking in concise data and weak on the section entitled "Conveying Concrete." We notice that the author is not strong enough to advocate dry mixing, the only allusion to which is a statement that this is resorted to in America when the work is required in a hurry!

The Steel chapter is hopelessly unpractical and valueless. Even such important considerations as the effect of rolling and drawing on steel rods are not touched upon, and there is scarcely a word from beginning to end of any practical use whatever. Such irrelevant matter as this would be well displaced by ordinary platitudes.

We have nothing but praise for the chapters on Stress and Theory. The author's capacity for making himself understood amounts to genius, and we are glad that he has had the courage to begin at the beginning and not follow the custom of plunging the student into a seething vortex of algebraical formulæ in which he must ere long be engulfed.

There is an exceedingly prolific chapter on the design and construction of Centering which we characterise as the best, with one exception, in the volume. The chapter on bridge construction is rather out of place in a book which we understand has been prepared especially for building work and not civil engineering.

In the chapter on architectural treatment most of the designs and motifs given are very distressing.

We are able, by the courtesy of the architects, Messrs. Nicholson & Corlette, to insert a block of one of several buildings which have been erected in the West Indies. This, we venture to suggest, shows legitimate architectural treatment. The only material other than concrete employed is a locally made tile, which is inserted to form strings and caps. There is a total absence of appliqué work, false panelling, &c., and it possesses the superlative merit of a design in reinforced concrete obtained entirely from simple and inexpensive centering. Much the same, however, can be said of the illustration on page 230 of the warehouse buildings in Cologne. This chapter constitutes quite the best on this aspect of concrete that has hitherto been published. Bearing somewhat on the foregoing is the question of surface treatment, but the interesting examples given are of little value in the absence of any indication as to their respective costs.

We are glad to note under "Waterproofing" that the best method of waterproofing is stated to be obtained not by the use of waterproofing compounds, but simply by good materials and workmanship intelligently employed.

Concerning the procedure of obtaining competitive tenders, the practising architect is recommended to employ an engineer to prepare his designs, it not being considered as part of an architect's duties, and to this we agree. At the same time, an architect should have sufficient knowledge of this material to complete his general designs and details before allowing the engineer to intervene. This will obviate, *inter alia*, the deplorable hide-bound conventionalities of design in this material which at present prevail.

The grotesque method of buying patented bars with designs thrown into the bargain is fortunately moribund, but is dying hard owing to those architects and engineers who are weak enough still to foster a method open to every kind of abuse and pregnant with risk. This is, however, only a degree worse than setting specialists in competition, whereby a premium is put upon bad design; moreover, the practical result is that their fees are



KING'S HOUSE, JAMAICA, B.W.I.: RESIDENCE OF H.E. THE GOVERNOR.  
Messrs. Nicholson & Corlette, architects.

increased 100 per cent. to pay for the costs of preparing competitive schemes which have not fructified. The architect safeguards his client's interest best who employs at a reasonable fee an engineer upon whose scheme bills of quantities are prepared and tenders obtained in an equitable manner. As things stand at present it is advantageous to employ a specialist, always providing he is prepared to design with a reinforcing metal which can be obtained in an open market on the same footing as structural steel, timber, &c.

The Quantities chapter is written by one who obviously is only applying his general knowledge of quantities to this special subject, and in the circumstances serves no useful purpose. The sole illustration in this chapter argues an entire lack of practical experience unless we mercifully consider it purely as a diagram. Also the somewhat important subject headed "Prices for Steel Reinforcement" is conclusively treated by one single reference to a patented bar with the cost of fixing same in various positions for which, in our opinion, it is eminently unsuitable.

Throughout the whole volume the stereotyped statements which have been put forward for years past are set down with the usual smug content. What is badly needed to-day is a fearless exposition of the fallacies exploded by the latest researches, and we certainly consider there is sufficient of such material to fill a volume of respectable dimensions.

In conclusion, and subject to the foregoing criticisms, we can recommend this book to the student, both of architecture and building construction, for a general treatment of the subject. The book is readable, attractive, and beautifully

illustrated. In a revised edition we would not recommend increase in the reading matter, but rather an application of the editorial shears, as all that has been said could be compressed into half the space without detriment to its educational value.

PERCIVAL M. FRASER [A.].

#### THAMES-SIDE, temp. JAMES I.

*On and along the Thames, James I., 1603-1625. By W. Culling Gaze. 8s. Lond. 1913. 10s. 6d. net. [Jarrold & Sons, Warwick Lane, E.C.]*

Mr. Gaze has in this volume undertaken the task of compiling from various contemporary sources a description of Court life during the reign of James I., and of other incidental events connected more especially with the neighbourhood of the River Thames, and in obtaining the material for his work he has evidently spent much time in useful research. The method of writing history by means of literal transcriptions of contemporary records and letters has the advantage that the information given is necessarily first-hand, and events are brought before us as they appeared to those who took part in them; but it also has the drawback that the material available is apt to be disconnected, and unless the work is treated simply as a collection of "excerpta historica"—which, from a student's point of view, has its advantages—it is necessary to fill in the gaps which occur between the excerpts in order to make a continuous and readable account. This is what the author has endeavoured to do; but if we venture to think that the result has not always been successful, it is perhaps not so much his fault as his misfortune

that the material at his command is at times too scanty to be pieced together satisfactorily.

In the first chapter the reader is taken for a trip down the river from its source to Queenborough. This subject alone is sufficient for a volume, and in endeavouring to compress it into the space of one chapter the author is only able to give a lightning glance at the numerous towns and villages on or near its banks, and there is unfortunately no map to assist one in following the writer on his rapid tour. The second chapter, relating to the numerous royal residences on the river, is again, we think, a disappointing one, as no attempt is made to describe the palaces at the period about which he writes, the author simply quoting a few somewhat disconnected extracts from documents in each case of little interest to the general reader; Windsor Castle, for example, being simply passed over with a list of the official posts in 1607 and the salaries attached to them, and with one or two items referring to minor repairs.

When we reach the third chapter, the most important in the book—that dealing with Court life—the author is on surer ground; a mass of contemporary information is available which he has been able to marshal in chronological order, and, with a few connecting links, to make a fairly consecutive account giving an interesting insight of the life at Court during James's reign. The period is rich in records relating to the numerous Progresses of the king and the general movements of the Court; and the gossiping letters of Sir Dudley Carleton, John Chamberlain, the Venetian Ambassador, and others, all of which are full of enlightening information, have been deeply drawn upon. According to a description given of James by Sir Anthony Weldon, he seems to have been uncouth in person, somewhat deformed, and not over delicate in his manners. He was a man of tireless activity, spending day after day in the saddle following the staghounds, and constantly moving from one residence to another, his restlessness leading the Earl of Pembroke, the Lord Chamberlain, to remark in one of his letters that the Court was in perpetual motion; and in addition there were the numerous Royal Progresses which he undertook to different parts of the Kingdom, so graphically described by John Nichols, which must have frequently spelt ruin to his numerous, and at times we expect unwilling, entertainers. When we consider the difficulties of travel in those days, and the large retinue which generally accompanied the Court, we can imagine the onerous work which this perpetual motion must have entailed upon the Court officials.

One of James's foibles was to confer knighthood on his loyal subjects; early in his reign he commanded all persons having land of the annual value of £40 to come and have this dignity conferred upon them and to pay the obligatory fees, this being possibly a matter of consideration; hardly a week passed without a batch of gentlemen

being dubbed, as many as three hundred being knighted on one occasion. Court pageants on land and water, masques, and tournaments frequently took place, and some contemporary accounts are given which describe them in much detail and are interesting reading.

Subsequent chapters deal with Naval Construction, in which a very detailed description of the launch under somewhat unusual circumstances of the "Prince Royal" is given by Phineas Pett, the King's shipwright, and with life and traffic on the river, containing an interesting account of the great frosts of 1607 and 1621, when the Thames was frozen over and fairs were held on the ice. The last two chapters, treating upon Pleasure and Sport, and upon the Lord Mayors' Processions on the Thames on the occasion of the annual progress to Westminster on the Feast of SS. Simon and Jude, the old Lord Mayor's Day, are also entertaining.

The absence of any foot-notes is we think a matter of regret; we should like to have seen the authorities quoted for the excerpts, for the use of those who desire to pursue the matter further, and also occasional notes amplifying information given in the text. To take one or two instances: on page 129, in reading the account of the wedding festivities of Sir Philip Herbert and "the Lady Susan," a note that she was the daughter of Edward Vere, Earl of Oxford, and that he was subsequently the fourth Earl of Pembroke, would have added interest to the account. And again, on page 465, the bare quotation of an order for the payment of allowances to Philip Henslowe and Edward Allen, Masters of the King's game at Paris Garden, conveys little information in itself, but a note to the effect that the latter was Edward Alleyn, the actor and the munificent founder of Dulwich College, and that the former was his father-in-law and a well-known theatrical manager who, in conjunction with Alleyn, built the Fortune Theatre in Golden Lane, Barbican, described by Chamberlain as "the fairest playhouse in the town," would have shown that they were interesting personalities.

In conclusion, the volume contains much useful and entertaining information, some of which has possibly not been published before, and is here conveniently brought together, and we must thank the publishers for issuing a book that is, for its size, commendably light in weight.

WALTER L. SPIERS [A.]

#### Books Received.

- Garden Craft in Europe. By H. Inigo Triggs, A.R.I.B.A. La. imp. 80., with over 200 illustrations. 35s. net. Lond. 1913. [B. T. Batsford, 94 High Holborn.]  
 Fire Protection in Buildings. A Practical Treatise for Engineers, Architects, Surveyors, and Property Owners. By Harold G. Holt [A.] 80. Lond. 1913. 8s. 6d. net. [Crosby Lockwood & Son, 7 Stationers' Hall Court, E.C.]



9 CONDUIT STREET, LONDON, W., 31st May 1913.

## CHRONICLE.

### The Royal Gold Medal 1913.

The Right Hon. the Earl of Plymouth, P.C. [*Hon. A.*], has kindly accepted the Council's invitation to present the Royal Gold Medal to Mr. Reginald Blomfield on Monday, 23rd June.

### Mr. Hastings' Paper.

A numerous company of members and their friends assembled at the Institute last Monday evening to hear the Paper on Modern Architecture, and to do honour to its distinguished author, who had timed a visit to Europe at this season for the express purpose of coming to London and presenting his Paper in person. Mr. Hastings, accompanied by Mrs. Hastings, crossed the Atlantic last week and came directly to London, arriving here on Saturday. On Monday he was entertained to dinner by the Council, and on Tuesday the President gave a dinner in his honour at the Arts Club, among the guests being Sir Ernest George, A.R.A., Sir Henry Tanner, C.B., Messrs. Thomas E. Colcutt, Ernest Newton, A.R.A., E. L. Lutyens, A.R.A., Leonard Stokes, A. W. S. Cross, E. Guy Dawber, Walter Cave, George Hubbard, F.S.A., and Mervyn Macartney. Among the visitors present by special invitation to hear Mr. Hastings' Paper were Lord Algernon Gordon-Lennox and the Hon. Blanche Gordon-Lennox, and Professor C. H. Moore, the eminent historian of architecture (late of Harvard University, and now settled in England). Mrs. Hastings was also present, with Mrs. and Miss Blomfield, and Lady Webb and Miss Webb.

At the conclusion of his Paper Mr. Hastings showed, and made a running commentary upon, an interesting series of slides which he had had prepared for the elucidation of his subject, and some of these figure among the illustrations on foregoing pages. By special request he gave also an illustrated description of the magnificent building of the New York Public Library that he designed and carried out in association with his partner, the late Mr. Carrère.\* By the kindness of

Mr. Hastings we are able to include some views of this building among the illustrations to his Paper.

*The Times* of Tuesday devoted a leader to an appreciative review of the Paper, summing up its gist very neatly in the following passage:—

There is no need for him [the architect] to attempt the impossible task of creating an architecture new in all its details and methods, any more than an original writer need create a new language to express his originality. Indeed, an original writer does not think about his originality at all; he thinks about what he has to say, and he uses the best words he can find to express that clearly and precisely. So an architect should use features and details from the past as he needs them; but he should not use them to show that he is an artist. That needs no showing if he does just what he has to do as simply and exactly as possible. We think a building cannot possibly be artistic unless it is in some style that we recognize. We should remember that, when the greatest buildings of the past were new, no one recognized the style in which they were built. No one in the thirteenth century praised Chartres Cathedral as a magnificent example of Gothic; and the audience which first heard *King Lear* did not say, "This is a magnificent example of the Elizabethan drama." They praised it as a good play, if they had the wit to see that it was one; as for its language, it is the language that a poet of that time would naturally use to express himself. So when we see a good building we ought to praise it as such without asking any questions about its style. But often we are not aware of the beauty of our best modern buildings just because we are not conscious of any style in them. We say that they are mere building, not architecture; and yet, if future ages discover any style of architecture peculiar to our time, we may be sure that they will discover it in those buildings which solve without irrelevance some structural problem of our time.

### Professional Art Critics and the Art of the Day.

Mr. A. S. Cope, R.A., takes seriously to task the professional art critics for their attitude towards modern art and their repeated assertions of its decadence. "In spite of the fact that 'all these things are against us,' Great Britain has a proud record of fine artists, and I, for one, believe that the torch will be carried on," says Mr. Cope in a letter to the *Morning Post*. "If by decadence is meant those violent explosions of paint which for the past season or two have amused the public and bewildered the art critics, the great mass of the profession would agree that decadence was upon us. But our country has no cause to be ashamed of the work which has been produced—alike in painting, sculpture, and architecture—during the past, and it is generally thought that the work exhibited annually at the Royal Academy is on the whole considerably above the average of other countries. To expect that that or any other exhibition should contain nothing but works of the highest standard is, of course, unreasonable, but if only our art critics had all of them that wide view and real knowledge which we could wish them to possess, they would be able to pick out correctly the good pictures when they first appear, instead of having

this building, but was prevented by the lamentable accident whilst driving in the streets of New York which resulted in his death in March 1911.

\* It will be recalled that the late Mr. Carrère some three Sessions ago arranged to read a Paper to the Institute on

to wait until a century of competent opinion has enlightened them. A delightful example appeared in the *Observer* on the 11th of this month, which reprinted an excerpt from their issue of the same date one hundred years ago. In it their then art critic fell very foul of pictures by Mr. J. M. Turner, R.A., and Sir David Wilkie, R.A., saying that the latter's picture of 'Blind Man's Buff' (now in the National Gallery) was terribly wrong, and had, besides, some of the faults of that miserable painter Watteau!—or words to that effect."

#### Broad Sanctuary and its Surroundings.

The architectural changes in the surroundings of Broad Sanctuary made by the Wesleyan Central Buildings and the new Middlesex Guildhall, now being built opposite Westminster Abbey, will be increased when the scheme for the removal of Westminster Hospital to another neighbourhood is carried out. The question of the structure which is to take the place of Westminster Hospital was recently before the Westminster City Council, and it was decided to take steps to prevent any "desecration" of the site. The present position of the matter, it is understood, is this. The private Bill promoted by the corporation of the hospital, by which power is sought to dispose of the present site and to acquire lands for the erection of a new hospital elsewhere in the County of London, has passed the second reading; and negotiations are in progress between the London County Council and the hospital authorities for the insertion of amendments in the Bill, at the Committee stage, for such a rearrangement of the frontage level as will enlarge the space of Broad Sanctuary and further improve its architectural appearance. Sir Henry Craik, M.P., has also put down an instruction to the Committee, "to consider whether it is expedient, in dealing with the present site of the hospital, to widen the street leading to the Houses of Parliament by making the frontage level with the neighbouring building, and so providing, in the public interest and for posterity, an access worthy of the dignity of the situation."

#### The Old Houses on Clapham Common.

The governors of Westminster Hospital have the option of a site for the new hospital fronting Clapham Common on the north side and close to the parish church. This site is at present occupied by the picturesque row of old brick houses referred to by Sir Walter Besant in the third volume of the topographical section of his great Survey of London. This row of houses, he says, was built on a 200 years' lease in 1713, and are to-day sound and good, and are locally mentioned as the work of Sir Christopher Wren. Nos. 3 and 4 of this row, over the archway, were formerly united, and here was Mr. Greaves' school, where Macaulay was educated between 1807 and 1812. Under the arch-

way is seen the heavy gate through which the scholars entered the school, which was built in the garden. Tom Hood also received his education in this same row of buildings at the Clapham Academy, which consisted of the two red-brick Queen Anne structures now forming Clarence House and Mr. Stroud's school. The gates of Holyhurst and two or three others near by have the remains of armorial bearings on them, but are almost rusted away or thickly encrusted with paint.

#### Architects' Registration in the South African Union.

At the Annual General Meeting of the Cape Institute of Architects held on the 24th April, the outgoing President, Mr. Arthur H. Reid [*F.*], who for the last thirty years has been actively identified with the movement for the Registration of Architects, in delivering his valedictory address reiterated some of the leading points for registration, and gave some hints for the guidance of the new President and Council in piloting through Parliament the Architects' Registration Bill which they have in prospect. They would find, he said, the experience of the promoters of the Accountants' Registration Bill of the utmost value to them, if only to show the line of reasoning to be expected from a Parliamentary Select Committee. It was evident from the reports of the Select Committee's findings that they would in all probability view with disfavour: (1) The control of a Registration Roll of Architects by any body composed exclusively of architects; (2) The compulsory enrolment of registered architects as members of any professional institution; (3) The absence of appeal from the decision of the Council of any registered governing body. Their draft Registration Bill would follow the lines adopted by the Medical Act of the Transvaal, which governed the allied professions of dentistry, chemistry, and nursing, in the same manner as in their Bill they sought the control of quantity surveyors. There was no wish or proposal to interfere with the rights or privileges of persons at present practising as architects within the Union of South Africa, even if they were not qualified to the extent that was desirable in the public interest, but the control of that class of practitioner was absolutely necessary.

The question of Registration cropped up again at the Annual Dinner of the Cape Institute on the 28th April, when the principal guest of the evening, Sir Frederic De Waal (Administrator of the Province of the Cape of Good Hope), said he believed the profession would be wise if they did not seek power that they should not have; but if they would ask Parliament for power to deal with their own affairs, without seeking to deal with people not belonging to their Institute, he believed Parliament would grant them that without any difficulties. He believed that, having regard to the fate of the Accountants, architects would be wise in being

moderate in their request, by demanding only the power to provide proper professional status, to see that the people were not over-charged or under-charged, and to see that things were done properly in their professional household. They would be wise to remember that there were such things as vested interests, and that Parliament would never allow them to prevent anyone joining their profession who had passed the necessary examinations, and would never sanction any man being penalized who was already practising as an architect. What Parliament would be prepared to do was, whilst protecting those people who are at present practising and are not members of the Institute, to give the Institute the power to prevent the ranks of those people becoming enlarged, and would see that only proper people entered the ranks of the profession.

The new President of the Cape Institute is Mr. F. K. Kendall [A.].

#### Fellowship Books.

Mr. Batsford is publishing a series of "Fellowship Books," described as a new contribution by various writers towards the expression of the human ideal and artistic faith of our day. The publisher explains that the aims of the series are to recall the elemental truths whence springs all that makes life worth living, the factors that increase our common enjoyment of nature, poetry, and art. Mrs. Arthur Stratton is the editor of the series, and six volumes have already been published at the price of 2s. each net, viz., "Friendship," by Clifford Bax; "The Joy of the Theatre," by Gilbert Cannan; "Divine Discontent," by James Guthrie; "The Quest of the Ideal," by Grace Rhys; "Springtime," by C. J. Tait; "The Country," by Edward Thomas.

"Give stones and mortar to an idealist who has had the force and will to learn their uses and the control of them, and he will build you a cathedral," says Mrs. Rhys in "The Quest of the Ideal." "His idealism will give the mere rough material of his trade a value which is not to be measured. Give the same material to the cunning man of small brain, to the man who is called the practical man, and he will build you a hideous street, cheating as he goes, in which his lack of real practical sense is manifest, because, in flat disobedience to the commands of his Creator, he is creating an unremunerative ugliness, when remunerative beauty might have better rewarded him. Bricks and stones have often been the weapons of the idealist, and will be so once more in the future."

#### University of Sheffield : Department of Architecture : Vacation Courses.

An interesting tour in France has been arranged for the Summer Vacation Course in Architecture at the University of Sheffield. The route will be from London to Paris, Troyes, Sens, Auxerre, Vézelay, Semur, Dijon, Autun, Nevers, Bourges,

Blois, Orleans, Chartres, Paris, London, the time occupied being practically three weeks. The party will be under the guidance of the Rev. Dr. West [A.], formerly pupil of Viollet-le-Duc and of the Ecole des Beaux-Arts, and author of *Gothic Architecture in England and France*. The party will leave London on 4th August and arrive back in London on Saturday, 23rd August. Every facility will be given and the necessary permissions obtained for sketching and photographing. The fee for the course is twenty-two guineas (or nineteen guineas starting and ending in Paris), and this covers all the usual travelling and hotel expenses. The course is open to all who are interested in the study of architecture. Those desirous of joining the party should communicate as soon as possible with the Lecturer, Mr. W. S. Purchon [A.], The University, Sheffield.

#### Course for Builders' Pupils.

The University of Sheffield is arranging, in consultation with the Sheffield Master Builders' Association, a three-years' course of instruction to meet the requirements of students who are working with the object of becoming master-builders, or of occupying other important positions in building businesses. It is considered that by taking this course a student will acquire that knowledge of scientific and theoretical matters which will enable him to benefit more fully from his practical work during apprenticeship, and which will be of still greater value to him in later years. The course is a part-time one—six months at the University and six months at the Works each year for three years. Students attending the course must be at least sixteen years of age. As building work is becoming more and more scientific, this combination of practical work and applied science training of a high standard is likely to prove exceedingly useful, and should be not only of service to those who take the course but also tend to raise the standard of education in building work generally. Information about the course may be had from the Lecturer, Mr. W. S. Purchon, The University, Sheffield.

#### Heating and Ventilating Engineering Studentships.

We are asked to announce that the Institution of Heating and Ventilating Engineers are offering two Heating Studentships, tenable in the Faculty of Engineering at University College, London, each of the value of £50 a year, together with the amount of college fees. Candidates must produce evidence of having pursued a course of engineering training and of being familiar with the work of an engineering laboratory. Candidates who cannot produce such evidence may be examined in Mathematics (Pure and Applied); one or more branches of Engineering Science; French and German; Physics; Chemistry: the standard in each subject being that re-

quired for the Bachelor of Science in Engineering in the University of London. The qualifications of candidates will be reported on and the examination (if any) be conducted by a Board of Examiners appointed by the University College Faculty of Engineering, assisted by two assessors appointed by the Council of the Institution of Heating and Ventilating Engineers. The Research Students, who will be required to devote their whole time to their work and to pursue such courses of study in connection therewith and to undertake such researches as the faculty of engineering of University College may approve, will begin their work on 30th September next unless other arrangements are sanctioned. Applications should be sent in on or before Saturday, 15th June 1913, to Mr. Walter W. Seton, M.A., Secretary, University College (Gower Street, W.C.).

#### International Congress of "Hygiene and Salubrity of Dwellings," Antwerp.

The Fourth International Congress of "Hygiene and Salubrity of Dwellings" will take place at Antwerp this year from 31st August till 7th September. These Congresses owe their inception to the French Society of Hygiene, the first having been held at Paris in 1901, the second at Geneva in 1906, and the third at Dresden in 1909. The Congress will comprise four sections, viz. :—

I. *Hygiene of Emigrants*.—(1) Transport by rail from their place of origin; (2) Medical inspection on arrival; (3) Lodging on land: hotels, private houses, boarding-houses; (4) Foundation of special "house-complexes" or caravansaries; (5) Transport by ship: drinking-water, clothing, and night-quarters.

II. *Colonial Hygiene*.—(1) Private dwellings; (2) Collective dwellings (mining enterprises, plantations, &c.); (3) Infirmarys, hospitals.

III. *Hygiene of Ports and Ships*.—(1) Means to prevent the Contamination of Navigable Water-ways; (2) Prophylactic measures against the introduction of exotic contagious diseases; (3) Sailors' homes; (4) Passenger ships; (5) Men-of-war.

IV. *Development of Towns from the Hygienic Point of View*.

An extra subject, "Expropriation on account of Insalubrity," will be studied by the Congress, and consideration thereof continued by the Eleventh International Congress of Cheap Dwellings to meet at the Hague on 8th September and following days.

The subscription for members is 20 fr.; persons belonging to a member's family, 10 fr. All papers and resolutions must be in the hands of the Secretary-General before 1st July. Secretary-General: Walther Van Kuyck, The Town Hall, Antwerp, to whom all enquiries should be addressed.

#### Architects' and Surveyors' Approved Society.

In response to many requests from members of the Approved Society for other benefits than those provided by the National Insurance Act, the Committee have decided, subject to sufficient numbers joining, to form a Voluntary Section for the provision of additional sickness and disablement

benefits, pensions and death benefits. The membership will be limited to the architectural and surveying professions, and will not be carried on for profit, but managed solely in the interests of members by the same Committee as the Approved Society. The Voluntary Section will be open to all members of the professions, whether State insured or not, with no question of income limit. Under Table I., up to age 30, a member can secure 10s. per week in illness, disablement benefit of 5s. per week, a pension of 5s. per week, £25 at death and £12 10s. at death of his wife, for a quarterly contribution of 13s. Under Table II. the quarterly contribution is higher, varying according to the age of the member assuring, and the pension benefit is 10s. instead of 5s. Either table may be regarded as a unit, and can be doubled or trebled in return for double or treble contributions. The tables have been drawn up under the best actuarial advice, and are confidently anticipated to meet all requirements. A medical certificate of good health will be required at entry. The Society has also a Benevolent Fund which is supplemented by many members of the professions. This fund will be available to all members of the Voluntary and State Sections of the Society and to non-members who contribute a small quarterly payment to the Benevolent Fund. It may be drawn upon at the discretion of the Committee to meet cases of distress arising from continual unemployment, or to assist the widows and families of members. Full information will be furnished by the Secretary, Mr. F. R. Yerbury, 18 Tufton Street, Westminster.

#### MINUTES. XIV.

At the Fourteenth General Meeting (Ordinary) of the Session 1912-13, held Monday, 26th May 1913, at 8 p.m.—Present: Mr. Reginald Blomfield, A.R.A., *President*, in the Chair; 43 Fellows (including 12 members of the Council), 67 Associates (including 2 members of the Council), 24 Licentiates, 2 Hon. Associates, and numerous Visitors—the Minutes of the Annual General Meeting held 5th May having been already published were taken as read and signed as correct.

Mr. E. Guy Dawber, *Vice-President*, acting for the Hon. Secretary, announced the decease of Thomas Egbert Lidiard James, *Fellow*, elected 1893.

The following Members and Licentiates attending for the first time since their election were formally admitted by the President—viz. Arthur James Stratton, F.S.A., and Samuel Sebastian Reay, *Fellows*; William Godfrey Newton, Edward Ralph Douglas Selway, and Bernard Wardlaw Habershon Scott, *Associates*; Albert Anthony Fillary and Thomas Tyssen Grey Donaldson-Selby, *Licentiates*.

A Paper by Mr. Thomas Hastings, of New York, on MODERN ARCHITECTURE, having been read by the author and illustrated by lantern slides, a discussion ensued, and on the motion of Sir Aston Webb, C.B., C.V.O., R.A. [F.], seconded by Dr. J. J. Burnet, A.R.S.A. [F.], a vote of thanks was passed to Mr. Hastings by acclamation and was briefly responded to.

The proceedings terminated at 10 p.m.

